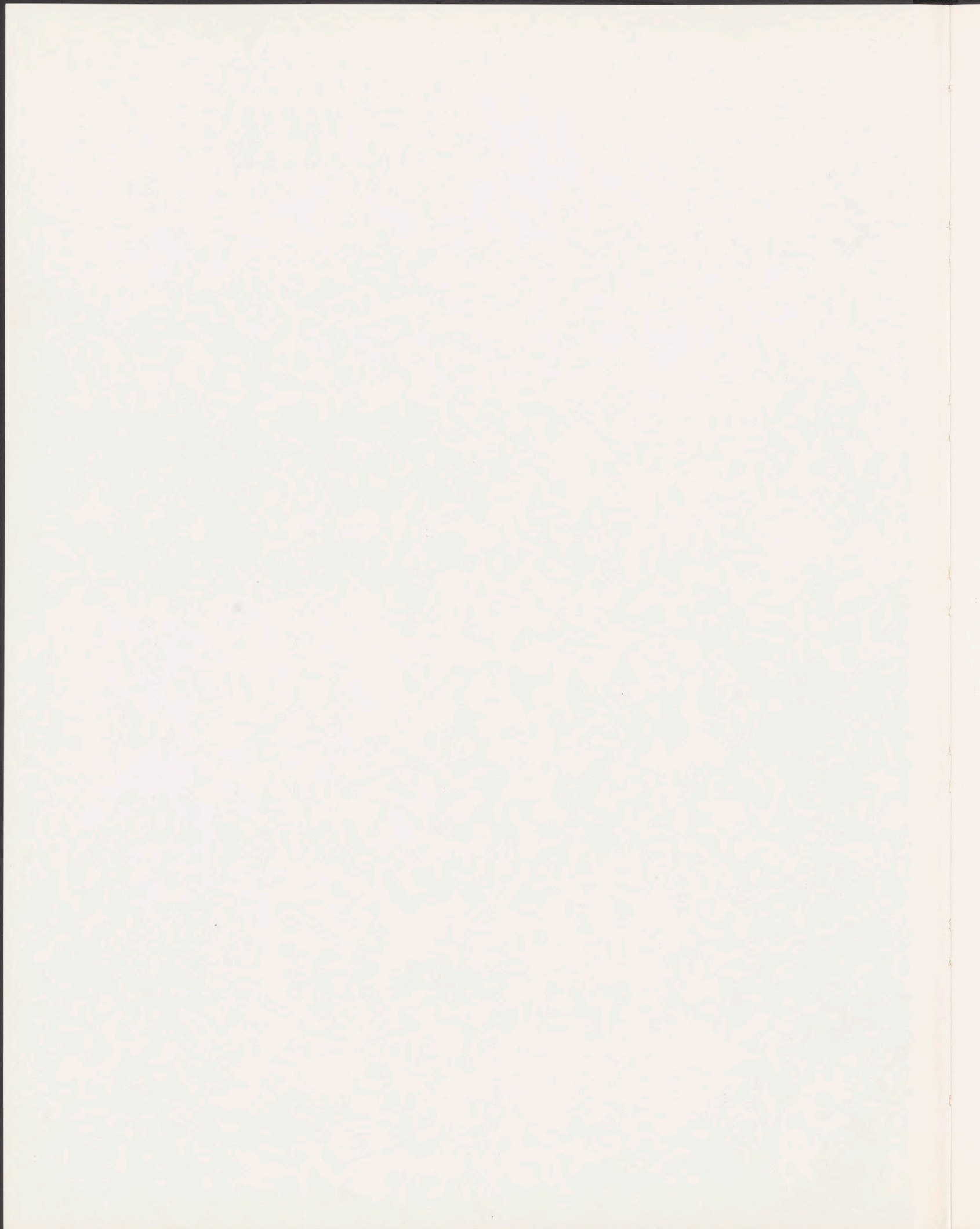


# LA VIE MODERNE









# LA VIE MODERNE





Edgar Degas, *School of Ballet* (No. 41)



# LA VIE MODERNE

Nineteenth-Century French Art  
from the Corcoran Gallery

with an essay by LILIE F. ROBINSON

CORCORAN GALLERY OF ART  
Washington, D.C. 1983



October 1, 1983– January 8, 1984	Corcoran Gallery of Art Washington, D.C.
January 27– March 18, 1984	Columbus Museum of Arts and Sciences Columbus, Georgia
May 18–July 15, 1984	Mary and Leigh Block Gallery, Northwestern University Evanston, Illinois
August 10– October 7, 1984	The Museum of Fine Arts Houston, Texas
October 28, 1984– January 13, 1985	Tampa Museum Tampa, Florida
February 9– March 31, 1985	Joslyn Art Museum Omaha, Nebraska
April 20–June 16, 1985	Akron Art Museum Akron, Ohio

Funding for this catalogue has been provided by  
the Kathrine Dulin Folger Publications Fund.

The exhibition has been made possible by a generous gift from  
Kathrine Dulin Folger and by a grant from the  
National Endowment for the Arts, Washington, D.C.

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Library of Congress Catalog Card Number 83-72617

ISBN 0-88675-007-5

Published by the Corcoran Gallery of Art, Washington, D.C.

Edited by Diana Menkes

Designed by Hubert Leckie

Printed by Garamond/Pridemark Press, Inc., Baltimore

Black and white photography by Joel Breger

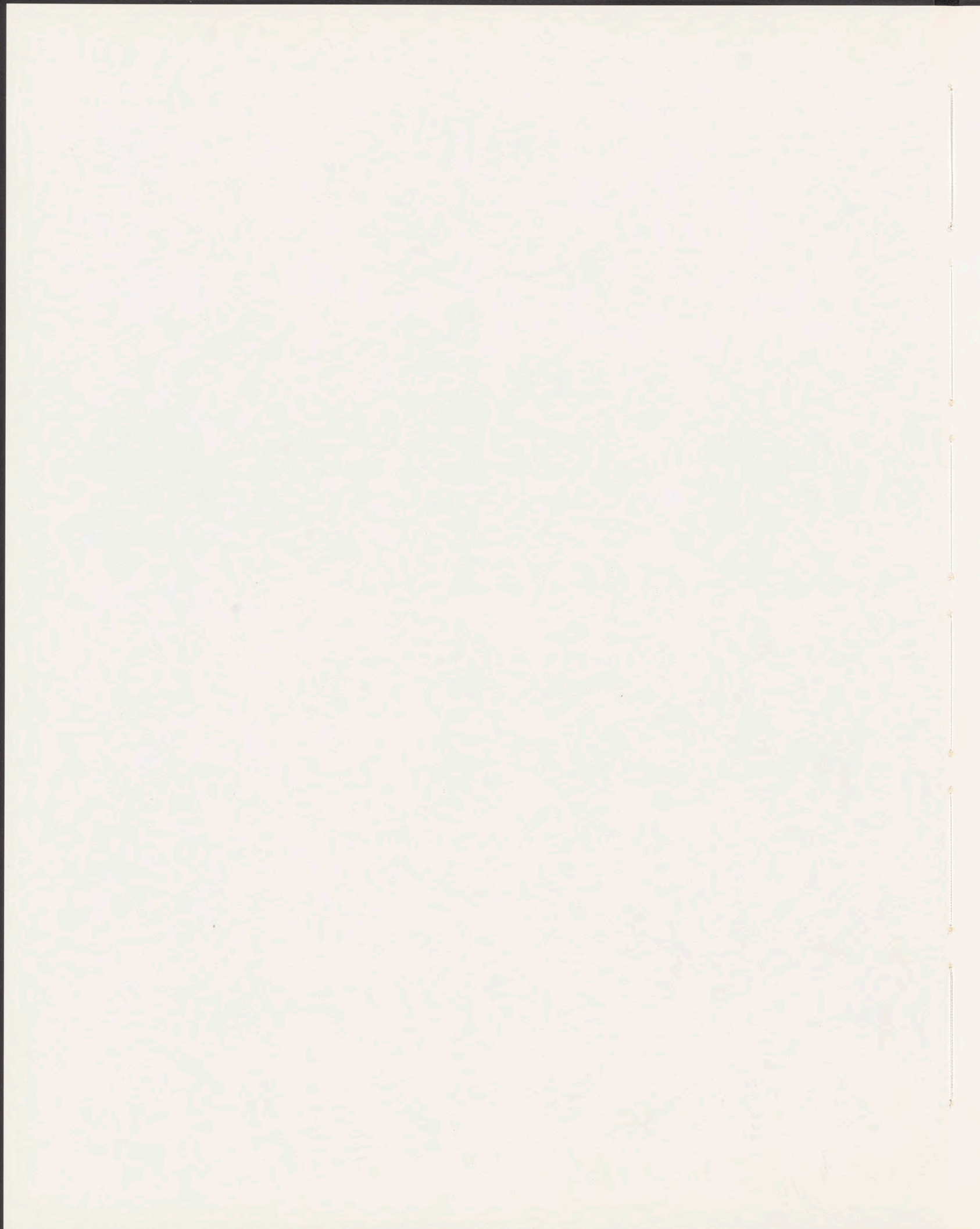
Color transparencies by Robert A. Grove



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# PREFACE

The study of a museum's permanent collection by its professional staff is an ongoing process. The results of this research usually appear in catalogues or in scholarly articles. Less often is the product an exhibition accessible to the general public, for few museums have collections sufficiently rich to mount such shows.

The Corcoran, one of the oldest museums in the country, is fortunate to be able to organize exhibitions drawn entirely from its collections. To a large extent the active program of utilization is due to Curator of Collections Edward J. Nygren. In the seven years that he has been at the Gallery, he has organized or supervised numerous shows of varying size that tapped the Corcoran's artistic resources. Two—*Of Time and Place* and *John Singer Sargent: Drawings from the Corcoran Gallery of Art*—were accompanied by major catalogues and went on tour. The present exhibition is in that tradition.

Dr. Nygren served as the catalyst for *La Vie Moderne*, enlisting the aid of Dr. Lilien Robinson of George Washington University, who organized a graduate seminar around the exhibition. Although the show is truly the joint effort of Drs. Nygren and Robinson, it is Dr. Robinson's informative introduction to the catalogue which places the works in the social, political, and cultural world of nineteenth-century France. She guided student work on entries for the forty-one paintings and drawings included. We are grateful to the participating students, Susan Davidson, Pamela Davis, Leslie Gepfert, May Kay Hastings, Vivienne Lassman, Muriel McClanahan, Anna Noll, Eden Rafshoon, Patricia Raynor, Marilyn Romines, Elsa Santoyo-Upton, Lisa Simpson, Sandra Tropper, Deborah Van Buren, Patricia Waters, Elaine Wertheim, and Tina Zaras, for their contributions.

Special recognition is due three people who worked

closely with Drs. Robinson and Nygren. Adrienne Humphrey, Nancy Iacomini, and Barbara Ward prepared the biographical statements about the artists and researched numerous details, in addition to writing several entries.

Among the Corcoran staff, Ms. Humphrey acted as coordinator for the project, facilitating student access to works of art and to information. Judith Riley, Registrar, and Rebecca Tiger, Assistant Registrar, contributed significantly to the planning of the exhibition and its tour, which Cathy Card Sterling, Administrative Officer for the museum, arranged. Barbara Moore, Curator of Education, with Mss. Humphrey and Ward, wrote the wall labels. Suzan Reed supervised graphics.

Diana Menkes, as editor, caught those inevitable mistakes that creep into texts written by a dozen authors and insured a coherent style.

Hubert Leckie, designer of the catalogue, created a handsome publication evocative of the period covered by the exhibition.

The Corcoran owes a debt of gratitude to Kathrine Dulin Folger, whose generous gift made this exhibition possible. Moreover, her past generosity has a continuing impact on the Gallery's programs. As a result of her foresight a fund was established which makes the publication of catalogues such as this one possible.

Finally, I wish to thank the National Endowment for the Arts for its support and my colleagues William Scheele, Columbus Museum of Arts and Sciences, Kathy Kelsey Foley, Mary and Leigh Block Gallery, Peter Marzio, Museum of Fine Arts, Houston, Genevieve Linnehan, Tampa Museum, Henry Flood Robert, Jr., Joslyn Art Museum, and Michael Danoff, Akron Art Museum, for showing *La Vie Moderne*.

Michael Botwinick, *Director*







# FOREWORD

Although primarily known for its outstanding collection of American art, the Corcoran also owns important examples of European painting from the fourteenth to the twentieth century. Their presence serves as a reminder of the Gallery's history. Established in 1869 by Washington financier William Wilson Corcoran to foster the American genius, the museum from its inception attempted to place the products of American creativity within the larger context of Western art. Thus contemporary European works were bought and historical pieces acquired through bequests and gifts. For example, in 1873, the Corcoran purchased a large collection of bronzes and two watercolors from Antoine Barye.

Two bequests brought a sizable body of European art to the Corcoran in 1926 and 1937, and these remain the keystones of the collection. Senator William A. Clark of Montana, a trustee and benefactor, bequeathed to the Gallery a large and diverse group of works ranging from ancient Greek vases and terracottas to early twentieth-century paintings, from oriental carpets and delicate laces to Old Master drawings and an interior of an eighteenth-century French salon. The Clark painting collection, predominantly French, includes works by such nineteenth-century masters as Corot, Millet, Daumier, and Degas. In 1937, the small but select Edward C. and Mary Walker Collection came to the Corcoran as a bequest from Mrs. Walker. While the collection contains works from the sixteenth to early twentieth century, it was the canvases of the French Impressionists—those by Boudin, Renoir, Pissarro, Monet—that brought a new dimension to the Corcoran's European holdings. The recent gift from Dr. Armand Hammer of a thousand prints and eighteen sculptures by Honoré Daumier added depth to the Corcoran's collection of nineteenth-century French art.

The present exhibition and catalogue demonstrate the Corcoran's recognition of this European legacy. The decision to focus on nineteenth-century French painting, as the first in what I hope will be a series examining aspects of the European collection, was based in part on the concentration of material: the majority of works are from that century and country. But the decision also reflects the thematic approach of the exhibition, an approach conceived in consultation with Professor Lilien Robinson of George Washington University, who wrote the introductory essay to the catalogue. Choice of objects, therefore, was dictated by the subject—the variety of artistic responses to modern life. The period and country also have particular relevance for our collection, since so many American artists—Mary Cassatt, Childe Hassam, John Singer Sargent, James McNeill Whistler, to name a few—spent much of their creative life in France or were strongly influenced by artistic developments there.

In fact, the exhibition could easily have been doubled in size if works by American and European artists owing allegiance to the masters presented had been included.

In our selection Professor Robinson and I limited ourselves to two-dimensional works. While we wanted to give a sense of the range of the Corcoran's holdings, we did not want any one artist to dominate the exhibition. Therefore, no artist is represented by more than two pieces. Certain kinds of works such as pastels were excluded because the exhibition was traveling to other locations; however, one drawing and three watercolors add visual as well as thematic interest to the show. The didactic nature of the exhibition allowed us to make maximum use of a collection containing works by famous and not-so-famous artists which range from the quick oil sketch to the meticulously rendered finished painting. Thus the exhibition documents the variety of materials used by artists as well as the artistic process itself, while still contributing to our perception of the life of the time and the artists' responses to it.

The exhibition is admittedly educational. It was organized to enable the viewer to come away with a better understanding of the diversity of artistic responses to a century marked by rapid social change and frequent political upheavals. But the organization of the exhibition was educational in another way. Professor Robinson developed a graduate course in French nineteenth-century art around the show. Each student in her class at George Washington University was asked to select two works, research them, and write entries for the catalogue. While the resultant entries, products of numerous revisions, vary enormously in quality, they bring together for the first time in print the known facts on the works in the exhibition and frequently add to our appreciation of them. The inclusion of biographical sketches permitted the authors to focus on the art rather than the artist.

Cooperation between universities and museums is not uncommon in an academic setting, but it is less common in the nonacademic world. Projects like *La Vie Moderne* are, however, of mutual benefit to museum and university: they provide the museum with needed information on parts of collections underresearched because of limits of staff; they also provide practical training for students considering careers in the museum profession or in art history. The marriage does not always run smoothly; but it is the commitment to education at various levels that binds museum and university. The recognition of this shared interest was the foundation for this exhibition. Thanks to the dedication and high standards of Dr. Robinson the experience has been both fruitful and enjoyable.

Edward J. Nygren, *Curator of Collections*





Édouard Frère, *Preparing for Church* (No. 15)



# LA VIE MODERNE: Art and Life in Nineteenth-Century France

FROM THE PERIOD OF THE RESTORATION of the Bourbon monarchy in 1814 until the turn of the century, France witnessed the dominance of no single school, style, or attitude in art but rather was confronted with numerous alternatives. Traditional approaches were simultaneously sustained and challenged. Some artists championed both the ideology and methodology of the conservative Academy; others offered a partial or token accommodation of traditionalism; still others rejected traditional ideas and techniques, while experimenting with composition, color, and the application of pigment.

Multiplicity of artistic attitudes and approaches is a logical reflection of a century of large political, social, and intellectual transformations. This exhibition attempts to examine a number of diverse works within the complex fabric of nineteenth-century France.

WHILE THE ART OF ANY HISTORICAL PERIOD is an expression of its time, some of the artists of the nineteenth century were singularly self-conscious in their persistent preoccupation with the radical aspects of contemporaneity. An initial manifestation of this can be detected with the first rebels of the century, the Romantics, who viewed themselves and their time as unique. Although many preferred historical and literary subjects, others examined contemporary scenes, albeit sometimes distant and exotic. In varied degrees contemporaneity became a concern.

Charles Baudelaire, French poet and critic, expressed this aspect of Romanticism in an essay of 1863, "Le Peintre de la Vie Moderne," when he compared the artist to "a mirror as vast as the crowd itself . . . a kaleidoscope gifted with consciousness, which in each of its movements represents the multiplicity of life and the flickering grace of all the elements of life."<sup>1</sup> He defined the task of the painter as one of observing life, depicting the uniqueness of the modern age, revealing its special beauty and virtues, and thus "extracting from fashion whatever it may contain of the poetic . . . , separating the eternal from the transitory."<sup>2</sup>

Subsequent to the Revolution of 1848 the Realists expressed a concern with modernity which extended beyond the view of Romanticism. Some of the Realists insisted on depicting only their familiar world.

Contemporaneity was further defined by the Impressionist and Post-Impressionist painters of the Third Republic.<sup>3</sup> Often accompanied by innovative, even radical technical approaches, the works of some of these artists were greeted with hostility. Yet an indelible impact was

made; even the painter most conservative in outlook and selection of subject was affected by the expansion of artistic options.<sup>4</sup> The resultant multiform artistic expression, itself a succinct reflection of the century, can only be understood through a consideration of the political, economic, social, and intellectual transformations of this complex period.

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## Political and Economic Changes

THE REVERBERATIONS OF THE FRENCH REVOLUTION of 1789 were felt throughout the nineteenth century in France. The government of the restored monarchy under Louis XVIII (1814–1824) preserved some of the social and cultural changes of the Revolution, yet concurrently the alliance of church and state was reestablished and the struggle between the aristocracy and the bourgeoisie renewed. Failure of policies of moderation, the triumph of reactionary factions, and subsequent insurrections marked the last years of the reign.

The repressive actions of the government of Louis XVIII's successor, Charles X (1824–1830), intensified animosity between the aristocracy and the middle class while increasing the power of the church. Ordinances issued in 1830 served as a catalyst for revolt. A loose alliance of workers, artisans, bourgeoisie, and peasantry rose up in July of that year;<sup>5</sup> Charles X was deposed and Louis Philippe (1830–1848) came to the throne.

Initial expectations of political and economic reforms under the so-called citizen king were rapidly frustrated. Dissatisfaction intensified. Increased strength of radical republican groups and ineffective government responses to domestic problems combined to make a new revolution inevitable.

The revolution of February 1848, orchestrated and conducted in Paris, established a moderate provisional republican government beset by demands from both conservatives and revolutionaries. The conflicting needs of these groups could not be met by the government. Discontent led to demonstrations on both foreign and domestic issues and consequent punitive responses. On June 21, 1848, the government issued a decree dismissing unmarried workers from public works projects. Riots,



motivated by economic realities rather than political idealism, occurred. The failure of the revolt further polarized the various urban political groups, strengthened conservatism in the provinces, and produced a conservative constitution.<sup>6</sup>

The presidential elections of December 1848 brought victory to Louis Napoleon, the nephew of Emperor Napoleon I. Yet political and social conflicts continued. Three years later Louis Napoleon became emperor by a coup d'état. Despite scattered opposition, the coup was ratified through a plebiscite, thus legitimizing the ascent of Louis Napoleon to the throne as Napoleon III (1851–1870).

The Second Empire ostensibly brought political stability. In 1852 a new constitution was adopted; economic prosperity as well as successful foreign policies contributed to a general mood of satisfaction. There were, however, more restrictive press laws. A significant decline in public support came in the 1860s with the collapse of French expectations in Mexico, military involvement in Italy, and the economic recessions of 1867 and 1868. Deterioration of popular support may also have been hastened by removal of restrictions on the press, encouragement of expression of opinion within the government, and legalization of strikes. Even a new formal approval of the monarchy through plebiscite, initiated by the government in 1870, was followed by criticism by opposition parties and the press. France's disastrous involvement in the Spanish royal succession that same year led to a declaration of war on Prussia.<sup>7</sup>

With the French defeat at Sedan on September 2, 1870, and the exile of Napoleon III, the monarchy was replaced by a provisional government. The war continued as the new government attempted to improve French defenses. Following a German siege lasting four months, Paris fell on January 28, 1871. Subsequently a new French government was established at Versailles. This new regime, however, and the terms of peace agreed to with Germany, were rejected by radical Parisians, who proclaimed an independent government of the Commune. The troops of the Versailles government began their own siege of Paris. Failure of a city defense which emphasized barricade warfare, together with internal dissensions and loss of life and property, made the second fall of Paris, in May 1871, inevitable.<sup>8</sup>

The legislative deliberations which followed the defeat of the Commune demonstrated that political divisions still remained. Ultimately a compromise candidate, Adolphe Thiers, was elected president, but it was not until 1875 that the Third Republic was officially established. However, pressures of various interest groups persisted unallayed, and new coups d'état were intimated. While they did not materialize, the government of the Third Republic continued to be challenged and

the political climate periodically disturbed by scandals such as the Dreyfus Affair in 1894.<sup>9</sup> However, such tribulations were overcome, domestic problems were contained, and general prosperity established. Simultaneously during these years France was successful on the foreign front, establishing an alliance with Russia and expanding her colonial empire in Africa and Asia.

Although not as immediately dramatic as the political transformations, the economic changes occurring during the years from the Restoration to the end of the century had an equally profound impact on French life. Large industries were established in cotton, wool, silk, and metals. Government programs of road, canal, railroad, post, and telegraph construction were implemented. Industrialization and improvement of transportation, communications, and agriculture in turn brought a substantial shift of population to the cities. Increases in foreign trade, establishment of large international firms, and involvement in bold ventures such as the construction of the Suez Canal further contributed to prosperity.

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## Transformations in French Life

### INTELLECTUAL CHANGES

The changes in the political and economic fabric of nineteenth-century French life were accompanied by equivalent intellectual transformations. In turn, the multiplicity of ideas and attitudes found expression in literary and artistic works.

A Romantic, intellectual mood emerged after the Napoleonic wars and reached its peak in the 1830s, epitomized in the writings of Victor Hugo (1802–1885) and Alfred de Musset (1810–1857). Hugo's preface to *Cromwell* (1827), his play *Hernani* (1830), and de Musset's *La Confession d'un Enfant du Siècle* (1836) reflect a rejection of Classicism as well as a response to the limited achievements of the Revolution of 1789, the excesses of the Reign of Terror (1793), and the sufferings of the Napoleonic wars.<sup>10</sup> The youth of the 1820s and 1830s shared a disillusionment, aptly expressed by de Musset: ". . . I have come too late into a world which is already old. From a century without hope. . ."<sup>11</sup>

The Romantics sought their own solutions. Political liberalism and an exaltation of the individual were combined with an emphasis on subjective experience. Romantic attitudes had an impact on an increasingly literate general population,<sup>12</sup> and eventually the ideas of the major Romantic spokesmen were reinterpreted for pop-



ular consumption. Considerably transformed, these ideas were expressed in the 1830s and 1840s in melodramas, popular novels, and sentimental narrative paintings.

Romantic ideas and idealism were ultimately challenged. Industrialization, mechanization, and awareness of the potential for material progress through science and technology had an overwhelming effect, especially during the Second Empire and the Third Republic. This was mirrored in such new philosophies as positivism, utilitarianism, and socialism. In many cases political pragmatism replaced personal idealism and intellectual interests.

Changes in contemporary life captivated the middle class, which now comprised the main audience for writers and painters. Proud of contemporary achievements, this public was especially interested in accounts—factual or sentimentalized—of their familiar world. The novels of Gustave Flaubert, Émile Zola, and the Goncourt brothers satisfied the needs of some; popularized Realist literature had an even greater appeal. In painting, the revolutionary Realism of Gustave Courbet (7, 8) and Jean François Millet (13) gave way to subjects and styles the public found more acceptable, such as the sentimental Realism of Édouard Frère (15), Jules Breton (12), and Eugène Carrière (16).

While fidelity to reality flourished in the works of Zola and the Impressionists, a number of writers and painters, especially those of the *fin de siècle*, turned to the inner world and to iconographic representations. They preferred to “evoke feelings”; for them “the suggestion and the symbol became more important . . . than the object itself.”<sup>13</sup>

## SOCIAL STRUCTURE

Altered by the Revolution of 1789, traditional class structures continued to change throughout the nineteenth century. Particularly notable was the steady increase of the middle class in number and in significance.

In response to the rise of the middle class and the growing power of the urban proletariat, new coalitions developed. The stimulus was both political and economic. Older ruling classes were joined by the newly wealthy middle class in opposition to the peasants and the urban proletariat.<sup>14</sup> This alliance, established during the Restoration, persisted into the second half of the century and was fueled by the workers' aspirations for greater economic power as well as their growing hostility toward the middle class. Conversely, perceived threats to the status quo brought together the provincial and urban middle class. These alignments were evident in the revolutions of 1830 and 1848. France was increasingly ruled by a combined force of landowners, financiers, and industrialists, the groups which also were united in support of Louis Napoleon in the elections of 1848

and the coup d'état of 1851. The general social configuration was sustained during the reign of Napoleon III.

Subsequent to the Commune and during the Third Republic, the internal barriers dividing the middle class became less fixed and social mobility increased. Moreover, the *nouveau-riche* mentality, once associated specifically with the middle class, was now widely reflected throughout French society. Even the government changed from “aristocratic-minded, clerical, military and reactionary to a more materialist, democratic and tolerant middle class government.”<sup>15</sup>

## PUBLICATIONS

The years from the Restoration to the end of the century were characterized by striking popular interest and involvement in all aspects of political, cultural, and social life. In part this was due to the extensive network of newspapers, periodicals, and pamphlets available through lending libraries and reading rooms. French preoccupation with current events and reading in general<sup>16</sup> was frequently commented upon. As early as 1830 a German visitor to Paris wrote: “Everybody reads—the cab driver while waiting for his client, the fruit dealer in the market, the porter in his hallway. In the Palais Royale a thousand persons sit about in the morning reading newspapers.”<sup>17</sup>

The press alerted the public to economic and political concerns. Particularly notable were the republican and socialist newspapers, which, toward the end of Louis Philippe's reign, helped to nurture discontent. Newspapers played no less a role in the Second Empire and the Third Republic, arousing debate on domestic and foreign questions.

All shades of political ideas, social attitudes, and literary styles found vehicles for expression, even in periods of press censorship. For example, during the 1850s when the number of political papers was reduced by official actions, publications oriented toward literature, art, and philosophy increased in number and also began treating some of the currently controversial political issues.<sup>18</sup>

## URBANIZATION

The central role of Paris in cultural leadership was re-established after 1816 when the court moved to that city from Versailles. Paris became the political, social, and economic focus of France and the hub of its intellectual and artistic life.

In its general plan Paris remained relatively unchanged during the first half of the century. With such exceptions as the construction of the Rue de Rivoli, no radical development occurred until the reign of Louis Napoleon. However, private dwellings, many of them the new-style apartment buildings, were built during the Restoration period and the reign of Louis Philippe. Improvement in living standards was also brought about by the addition



of sidewalks, buses (1826), gas lighting (1828), reading rooms, and lending libraries.<sup>19</sup> Yet direct industrial development was usually on a small scale, and Paris remained essentially a consumer of goods.

After 1848 the economic life of the city was strongly stimulated by a growing tourist industry. The permanent population burgeoned as well, for throughout the century there was steady domestic and foreign migration to Paris.<sup>20</sup> Growth in population coincided with the construction of theaters, restaurants, cafés, and parks for all levels of taste and society.

Despite the building activities of the first half of the century, Paris still could not satisfactorily accommodate the population influx nor the demands of a more complex, affluent, comfort-oriented society. Under the direction of Napoleon III, Paris was radically redesigned by Baron Georges Eugène Haussmann. Medieval slums were replaced by broad avenues, carefully landscaped parks, and numerous modern private and public structures. The Opera was built and Halles Centrales, Palais de Justice, Tribunal de Commerce, St. Augustine, and La Trinité. The Seine was spanned by new bridges, and the Louvre and the Tuileries were connected by an esplanade.<sup>21</sup> The restructuring of Paris had many effects, not the least political ones. For instance, many of the narrow, winding streets, which had been so suitable for erecting barricades and concealing rebel factions, were eliminated.

The central role of Paris among the world capitals was assured during the Second Empire. Its appearance, cultural life, and economic prosperity drew a steady flow of visitors. The universal expositions of 1855 and 1867 served as further attractions. Although extensive damage was inflicted on the city during the Franco-Prussian War and the brief period of the Commune, a rapid recovery took place. In the last quarter of the century Paris became a modern, visually impressive city, enhanced by an elegant new landmark—the Eiffel Tower, an engineering feat built for the 1889 exposition—and enough electricity to justify the name “city of light.”

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## The French Artist in the Nineteenth Century

THE NUMBER OF ARTISTS EXHIBITING IN FRANCE increased substantially during the nineteenth century. In 1801, 258 artists participated in the Paris Salon, the annual state-sponsored exhibition of contemporary art work. In 1831, the number rose to 1,280 and in 1880 reached 3,190.<sup>22</sup>

### TRAINING

Unless a young artist associated himself with the established system, recognition and acceptance were virtually impossible. Central to this system was the French Academy, formed in 1648. In the nineteenth century entry into the Academy was through study at the École des Beaux-Arts and the studio of an established artist, preferably a member of the Academy.<sup>23</sup>

In the studios particular emphasis was placed on drawing the human form. Training began with laborious copying of selected works, including statues from antiquity. In the final phase the student worked from life, rendering the figure according to established conventions. When fluency in drawing was achieved the student was instructed in painting by copying Old Masters and working from life.

The typical studio sanctioned by the Academy was epitomized by rigid orientation to the selection of approved subject matter from historical, biblical, and mythological sources. The general expectations were for a combination of precise and detailed drawing, carefully arranged compositions, mixing of pigment according to established formulas, and smooth application of blended colors to the canvas.

Independent approaches to artistic training were also available, especially during the latter half of the century. Young artists could enter more liberal studios, such as those of Charles Gleyre and Horace Lecoq de Boisboudran as well as the Académie Suisse and the Académie Julian. In the last students worked from the model without supervision. In some instances such independent-minded young painters as Gustave Courbet were essentially self-taught, preferring to learn by studying and copying Old Masters in the Louvre.

The official pedagogical system was in effect until a government decree in 1863 proposed certain reforms in response to dissatisfaction with curriculum, instruction, organization, and administration of competitions.<sup>24</sup> The reforms both liberalized and strengthened the system by requiring students at the École to work in a variety of disciplines, regardless of their ultimate specialization; by providing methodical technical instruction by established artists; and by introducing students to theoretical lectures. Although structured, the new mode of instruction generally encouraged greater freedom, versatility, and experimentation, so that in drawing, for example, “charcoal and stump gradually displaced pencil and hatching.”<sup>25</sup> Similar spontaneity was encouraged in painting, with greater emphasis placed on the *esquisse peinte* (painted sketch) and the *ébauche* (underpainting), thus assuring that “sketch qualities would be retained in the ‘finished’ works.”<sup>26</sup>



## EXHIBITION

The artist who had received official, systematic training and had been successful in important competitions was in a particularly advantageous position regarding exhibition and public acceptance of his work. The major vehicle for exhibition during much of the century was the government-sponsored and -financed Salon.

The Salon began with a 1665 exhibition of the works of members of the Academy, and in 1791 it became open to all for submission of entries. It continued, with variations in format, throughout the nineteenth century. Although modest at its inception, the annual exhibition became a formidable event, attracting growing numbers of artists.<sup>27</sup>

The organization of the Salon, the selection of the jury, and the display of works was under the control of the École des Beaux-Arts. It was an arrangement which until the reforms of 1863 strongly endorsed conservative taste in subject and technique. In 1863 the government held an open exhibition, the Salon des Refusés, for those rejected at the official Salon. This event "marked the official sanction of the artist's right to demonstrate freely the fruits of his labor without regard to stylistic classification."<sup>28</sup>

In subsequent years there were some changes in the system, but the Salon continued to be subject to external factors and individual manipulation. For example, in 1867 an exhibition of art at the Universal Exposition replaced the Salon. Because of the international scope of the exhibition, space was limited and 2,000 out of the 3,000 French entries were refused. In 1872 and 1873 some artists were rejected from the Salon because exhibition space had been lost to the new Musée des Copies.<sup>29</sup> Consequent protests led to another exposition of refused works in 1873. The independent exhibition in 1874, in which most of the Impressionists participated, was undoubtedly influenced by the events of the two previous years.

Even though there were additional Salon reforms after 1874, artists began to seek other ways to exhibit their works. They were frequently dissatisfied with the Salon jury, which to many seemed decidedly conservative. Moreover, along with private exhibitions, independent art organizations were established, one of them being the Société des Artistes Indépendants, organized in 1884. However, despite various government and independent exhibitions, the Salon remained the primary road to artistic recognition until the end of the century.<sup>30</sup>

## PATRONAGE

Major government support for the arts was reflected in the purchase of works exhibited at the Salon, commissioning of art, establishment of competitions, and distribution of assignments to record military campaigns

and sites in newly acquired territories. The level of involvement varied with each regime.

Napoleon I had created the post of First Painter, commissioned works from individual painters, and initiated major projects such as the execution of the Vendôme column and the Arc de Triomphe. Under the restored Bourbon monarchy, state patronage took on a different appearance. Louis XVIII's interest in the arts transcended politics, leading him to buy works of the political exile Jacques Louis David and progressive painters such as Paul Delaroche and Eugène Delacroix. Expansion of the Louvre collection was also actively supported by Louis XVIII and accomplished through purchases reflecting his catholic tastes.

Although there were fewer total commissions and expenditures on art during the reign of Charles X, there was an increase in both production and purchase of religious works.<sup>31</sup> This may be attributable to the strengthened alliance of church and state and the conservatism of the monarch.

The monarchy of Louis Philippe was characterized by unprecedented governmental interest in and support of the arts. Louis Philippe, himself an amateur artist, was devoted to the arts. His involvement included establishment of an annual Salon, examination of the École curriculum, frequent and lengthy trips to the Louvre, and awarding of major commissions.

Louis Philippe not merely provided financial support, he also influenced artistic taste. His preference, which coincided with that of his middle-class supporters, was for those artists who assumed neither the stance of the conservative Classicists nor that of the progressive Romantics. Rather, he applauded the artists of the *juste milieu*.<sup>32</sup> These middle-of-the-road painters depicted easily comprehended subjects; frequently narrative and sentimental in character, their paintings were technically competent. The official attitude toward the arts, however, was tolerant, and such independent artists as Paul Huet (4) and Théodore Rousseau (2), who dealt not only with the less acceptable subject of landscape but depicted it in a progressive manner, were also accepted into the Salons.

During the short-lived republic of 1848 the state and numerous artists shared the goal of producing an art for the people. The government encouraged production of prints dealing with patriotic subjects and decoration of public buildings with works celebrating the republic. Many ambitious projects were planned, but few were realized.<sup>33</sup> However, the government did initiate commissions as well as purchase works exhibited at the Salon, many of which were then distributed to the provinces. Indeed, because of the decline in private purchases by a financially uncertain bourgeois citizenry, the state actually bought more works than it may have originally



planned, including landscape and genre paintings.<sup>34</sup>

No specific ideology or goal concerning the function or style of art can be identified with the patronage of the Second Empire and Louis Napoleon, although the royal family did play an important role as patrons. In addition, the salons of Princess Mathilde and Prince Napoleon provided an intellectual and creative forum for both artists and writers.<sup>35</sup> Although less personally committed, Napoleon III was also involved in the arts. He was instrumental in the establishment of the Salon des Refusés in 1863 and routinely participated in Salon openings, frequently making purchases for his private collection. The Emperor's tastes are reflected in his selection of works by Adolphe Bouguereau, Alexandre Cabanel, and Ernest Meissonier; he had a general preference for genre and military scenes.<sup>36</sup>

The practice of commissioning artists to record scenes from military campaigns was also sustained by Napoleon III. Renovation of royal residences provided additional employment for numerous artists, as did the modernization of Paris, which involved sculptors and painters as well as architects. The government also enlarged state collections, the Louvre holdings being increased fourfold during the Second Empire. The restoration of the Cluny museum and the opening of an archaeological museum were substantial accomplishments of Napoleon III.<sup>37</sup>

No major shift in official patronage and taste is discernible in the last three decades of the century. The Third Republic was involved in the arts through official purchases of works and support of the École and the Salons.

Even though most artists of the Third Republic still relied on the Salon for recognition, others turned to independent art dealers. Continuing to serve as suppliers of artists' materials, such dealers as Durand-Ruel purchased, displayed, rented, and sold art works. Dealers were of particular importance to the independent, more progressive artists, for they frequently provided the only opportunity for viewing works of avant-garde or unknown artists. In addition, private exhibitions were held with regularity in galleries of such dealers as Georges Petit, Durand-Ruel, Martinet, and Goupil.<sup>38</sup> Among the painters who took advantage of this relatively new resource were Édouard Manet, Claude Monet, Edgar Degas, Paul Gauguin, Pierre Bonnard, and Édouard Vuillard.<sup>39</sup>

Commercial galleries not only provided a mode of exhibition, while establishing dealers as another group of patrons, they also played an important role in determining the market value of art. Demands of the market,<sup>40</sup> and occasional price manipulation, resulted in substantial prices for some works. In 1860 Millet's *Angelus* was purchased for 1,000 francs; in 1889 it was sold for 800,000 francs.<sup>41</sup>

## ART CRITICISM

Artistic creativity in nineteenth-century France was the subject of widespread and intense commentary. Men in various professions provided criticism in newspapers, books, magazine articles, and catalogues of individual Salons. Commentators included journalists such as Jules Castagnary, Paul Saint-Victor, Théophile Silvestre; writers such as Jules and Edmond de Goncourt, Émile Zola, Théophile Gautier, Charles Baudelaire, and Stéphane Mallarmé; and such officials in the art world as Charles Charles Blanc and Paul Mantz.<sup>42</sup>

Newspapers and magazines of a general nature and those dealing with specialized topics such as literature and art were widely read. *Le Figaro*, *Revue de Paris*, *Revue des Deux-Mondes*, *Journal des Débats*, *L'Artiste*, and *Gazette des Beaux-Arts* provided information to a large public concerned with art. Examinations of individual Salon exhibitions in publications, such as the *Journal des Débats*, appeared in lengthy installments.<sup>43</sup>

Critics, depending on their bias, displayed support for the most restrictive aspects of academic art, catholic acceptance of diverse approaches, or encouragement of politically and artistically progressive artists.<sup>44</sup> A respected critic, even when seemingly capricious, could not easily be dismissed. Critics were generally acquainted with artistic theories and often familiar with the aims of individual artists. Frequenting many of the same theaters, salons, and cafés, artists and critics were exposed to similar ideas and tastes. Artists could thus expect some understanding from the critics. In cases such as those of Eugène Delacroix and Charles Baudelaire, Gustave Courbet and Jules Castagnary, Édouard Manet and Émile Zola, the artist had a champion in the critic who explained and promoted his art.

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## French Art: Reflection of the Century

WHILE DIVERSITY OF VIEWPOINT AND STYLE coexisted in nineteenth-century painting, certain trends are detectable. Concern with contemporaneity is an identifiable feature. Some painters embraced modern life in their art; others rejected it. These responses are evident in all categories of painting, especially landscape and genre.

### LANDSCAPE PAINTING AND THE BARBIZON SCHOOL

Major contemporary currents and attitudes were reflected in the development of French nineteenth-century



landscape painting, most notably that of the Barbizon school. This group received its name from the village of Barbizon, some forty miles from Paris, which attracted a colony of artists throughout the century beginning in the 1820s. Painters such as Jean-Baptiste-Camille Corot (3, 26), Théodore Rousseau (2), Narcisse Diaz de la Peña (1), Charles François Daubigny (5), Paul Huet (4), and Constant Troyon (6) represent both an escape from and an acceptance of the contemporary world. They were influenced by Romantic preoccupation with feelings, current political movements, and the liberalizing technical developments in the work of English painters such as John Constable and Richard Parkes Bonington. They rejected historical and classicizing landscape painting. Instead, the Barbizon group found in the familiar French countryside expression of their own feelings and the moods of nature. Some were attracted to nature because of disillusionment with contemporary life, with its mechanization, exploitation of natural resources, destruction of forests, displacement of peasant population, and disappearance of wholesome rustic existence.<sup>45</sup> Another source of disenchantment was urban political instability. A sentimental view of the peasant also drew some artists to villages such as Barbizon.

The career of Théodore Rousseau in many ways exemplifies the evolution of French landscape painting from Romantic to Realist. Despite his nontraditional rapid brushstrokes and the low position of landscape as subject matter, Rousseau was admitted to the Salon of 1831. However, his work was rejected in subsequent years; and, for a variety of reasons, he retreated to Barbizon in 1837. In the next decade others, including Corot, Huet, Diaz, and Daubigny also settled there. By 1848 there was a marked change in the works of Rousseau and his colleagues.<sup>46</sup> An interest in more accurate observation of nature, on-site painting, use of pure color, and less Romantic handling of light became dominant features of their art.

The group was undoubtedly influenced by Realist literature, publications on Dutch art,<sup>47</sup> and public interest in landscape and genre painting. The Barbizon painters' growing familiarity with the paintings of Constable and Bonington further intensified their study of nature as subject, while introducing concerns about light, atmospheric effects, a more natural palette, and rapid execution and application of pigment.<sup>48</sup> The English practice of *plein-air* (outdoor) painting had an additional and varied impact on the first generation at Barbizon as well as younger painters. Initially, romantic sensitivities were stimulated by *plein-air* painting. However, reality, which emerged as its by-product, ultimately became the primary interest of some of these painters.

Through reforms in the Salon procedures and more receptive attitudes of Salon juries and the public, by 1859

landscape painting had gained acceptance.<sup>49</sup> The Barbizon painters had succeeded in making a break with the traditional hierarchy of subject matter and stylistic conservativeness. In addition, their concern with reality attracted even more progressive painters. Eugène Boudin (9, 32), Camille Pissarro (34), Claude Monet (30), Pierre Auguste Renoir (31), and Alfred Sisley (29) visited Barbizon during the 1860s. Two decades later Paul Cézanne and Georges Seurat made journeys to the village. Moreover, a growing number of foreign painters, interested in direct and honest representation, also visited the area.

Landscape painting was transformed during the years following the Revolution of 1848. Romantic contemplation was replaced by direct examination of natural scenes; specificity increased. Daubigny's landscapes, while reminiscent of seventeenth-century Dutch work, are nevertheless of the French countryside. Some of the views selected by the Barbizon group are more clearly specific and contemporary. Troyon's windmills of Montmartre (6) unmistakably identify this still-rural district of mid-nineteenth-century Paris.

## RURAL GENRE PAINTING

For some artists interest in reality was synonymous with examination of country life. Motivated by political ideology, humanitarianism, and personal sentiment, these painters examined provincial French life during the second half of the century. A number of them recorded community activities of the countryside: Breton peasants gather for a country fair in a painting by Boudin (9), while other natives of the region convene for a traditional ceremony in Pascal Dagnan-Bouveret's sketch (10).

Country life was also viewed in a personal, even symbolic fashion. Millet's depictions of harvesters, gleaners, and faggot gatherers (13) are sympathetic, even heroic representations of the poorest segment of the French rural population. Millet's political commentary is implied by these works produced after the government issued ordinances restricting gleaning and faggot-gathering rights.<sup>50</sup>

There were other interpretations of rural life, many of them extremely appealing to the French public, especially toward the end of the century. Particularly admired were those scenes which conveyed sentimental and religious messages. In the paintings of Jules Breton (12), some of Millet's later works, and the paintings of Jean-Charles Cazin, the peasants are frequently involved in timeless, perhaps biblical scenes. For example, Cazin's weary travelers (14) resting during their journey are undoubtedly a contemporary version of the Holy Family in flight.

Sympathetic attitudes were not restricted to peasant life. The representation of the provincial bourgeoisie in



a favorable light, involved in simple, worthwhile domestic tasks, attracted numerous artists. The intimate interiors of Armand Leleux, François Bonvin, Théodule Ribot (17), and Pierre Édouard Frère (15) received official and popular approval, reflecting a contemporary preference for technically sound, sentimental paintings, frequently of a narrative kind. Various French governments as well as individual patrons in France and abroad supported the work of these genre painters.<sup>51</sup>

### EXOTIC GENRE PAINTING: ORIENTALISM

For some painters contemporary French life did not provide appealing subject matter. Looking to more distant sources, they helped to revive an interest in the East and provided the public with nineteenth-century interpretations of oriental subjects. They were initially inspired by verbal and pictorial descriptions brought back from the Napoleonic campaigns as well as by a general Romantic attraction to the exotic.

French conquest in Algeria during the reign of Louis Philippe intensified that interest, while expanding the repertoire of subjects. From the 1830s through the balance of the century, artists traveled to Greece, Turkey, Syria, Egypt, and Northern Africa. Among these travelers were Prosper Marilhat, Charles Gleyre, Jean-Léon Gérôme, Eugène Fromentin (21), Henri-Alexandre-Georges Regnault (20), Félix Ziem (19), Delacroix, and Renoir.

French artists painted scenes of foreign lands and life with rich variations in manner and emphasis; some offered colorful but accurate documentaries of ordinary daily life; others presented more exotic scenes of battles, baths, harems, and slave markets. Regardless of approach, Orientalism found a ready audience throughout the century. It was recognized as an important and independent category at the Salons of the second half of the century, and by 1893 Orientalist painters were permitted a special exhibition at the Palais de l'Industrie.<sup>52</sup>

### HISTORICAL GENRE PAINTING

Concern with the past, not only in terms of major historical events and personalities, but also on a intimate level, found early expression and approval in the troubador paintings of Dominique Ingres and the historical vignettes of Paul Delaroche. Even more intimate and nonspecific glimpses of history appear in the small-scale paintings of two *juste-milieu* painters, Ernest Meissonier and Jehan-Georges Vibert (22). Salon audiences delighted in their approach to history, preferring scenes from the domestic lives of monarchs, heroes, and ordinary citizens of the past to representations of historic events. Vibert's humorous anecdotal paintings had the additional appeal of minute detailing and lustrous tones.

The stylistically eclectic paintings of Eugène Isabey (23), Adolphe Monticelli (24, 28), and Henri Fantin-

Latour (25) represent an approach to depicting the past which is less precise both in selection of subject and in execution. Colorful ceremonies from an unidentifiable past and dreamlike gatherings of vaguely defined mythological figures constitute some of the subjects selected by these painters. Contemporary interest in Wagnerian music, French Symbolist poetry, and eighteenth-century Rococo paintings are specifically apparent in the works of Isabey and Fantin-Latour. In addition, parallel directions of the English Pre-Raphaelite painters reinforced and influenced this orientation in French art.

### FANTASY GENRE PAINTING

Fantastic inner worlds were explored by painters working at the end of the century. Inspired by mysticism in literature and music and by the popularity of the hazy *sfumato* (edge-blurring) techniques of Correggio, Titian, and Prud'hon, a new mode of romantic expression emerged. Immensely appealing representations of highly imaginative and clearly personal scenes preoccupied painters such as Gustave Moreau, Odilon Redon, and Jean Jacques Henner (27). Henner's mysteriously vague, constantly changing landscapes inhabited by elusive females—at once seductive and innocent—captivated the public.

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## The Triumph of Modern Life

THE ART OF THE SECOND HALF of the nineteenth century simultaneously expressed inherent concern with contemporaneity, general acceptance of the world at face value, scrupulous examination of all facets of modern life, critical or humorous commentary on aspects of modernity, and exultation in the beauty and accomplishments of the age. No other period had so rapidly experienced so many profound changes. Artists received encouragement on numerous levels, and although the middle class dominated the ranks of both artists and patrons, it imposed no single or infallible standard of philosophy and taste. By the end of the century conservatism in artistic training, exhibition, criticism, and public taste had gradually given way to tolerance if not approval of diverse approaches.

Painters of the second half of the century, especially those of the Impressionist and Post-Impressionist groups, were, as was their audience, both viewers and participants in scenes of life in villages, suburban gardens, ports, resort beaches, Parisian streets, courts, cafés, and rehearsal halls. In part because of this participatory feature,



the paintings of Edgar Degas, Jean Louis Forain, Jean-François Raffaëlli, Claude Monet, Eugène Boudin, Camille Pissarro, and Honoré Daumier possess a convincing immediacy not found in earlier depictions of contemporary life.

Degas' dancers are captured in graceful motion or repose (41); Forain's subjects effectively articulate their emotions in dramatic courtroom scenes (40); Raffaëlli's Parisians move with determined pace through crowded noisy streets (36). The landscapes of Monet (30), the harbor scenes of Boudin (32), and the Seine views of Pissarro (34) appear to change before our eyes in response to atmospheric conditions. Permanency was surely less relevant to an industrialized countryside made accessible by rapid transport. The city of Paris had been transformed by Haussmann's radical rebuilding, by an influx of population and tourism, and by a general intensification of the pace of life. The sense of timelessness captured by earlier painters no longer seemed appropriate.

Painters were also viewing the world about them with the advantage of greater scientific knowledge. They were fascinated by the idea that reality is constantly transformed and that forms and colors are subject to the fluctuating, fugitive character of light. In their concern with accurately capturing the moment, they incorporated recent discoveries concerning the physical nature of light and color. Similarly, the chemical analysis of pigment provided them with an understanding of the components and methods of mixture and application of pigment as a medium of absorption or reflection of different colors. Painters could now achieve color intensities more faithful to nature. The new science of photography, whether used directly or not, further enhanced the artists' view of

reality as a moment in time, a portion of a larger changing reality.<sup>53</sup>

Analytical attitudes and methodology were combined with an ability to synthesize new discoveries with traditional approaches. These modern painters were also students of the past: they examined the art of the past; they read contemporary writings on the history of Dutch, German, and English art; and they viewed major collections in other countries. The juxtaposition of traditional and nontraditional sources in their works is at times startling. This type of coexistence was also echoed in the taste of their middle-class patrons.

These modernists also sustained a lively interest in the non-Western world. Even here a new direction was forged. Theirs was not an escape into exoticism or a playful adaptation of forms and images but an analysis of imported non-Western art. The opening of shops selling Japanese art during the 1860s alerted French painters to unfamiliar artistic devices, and these foreign techniques influenced composition, perspective, form, and color. As new ways of viewing reality were introduced, scenes unique to modern French life were liberated from traditional Western compositional formulas. Objects could now be partially depicted and brought abruptly forward on diagonals toward the viewer, inviting participation (41).

The reality of the viewer and his world was thus merged with the artist's reality. What resulted was a fusion of creator and observer joined in the examination and celebration of *la vie moderne*. Lilien F. Robinson

*I wish to express my gratitude to Dr. Edward J. Nygren for reviewing this essay and providing constructive advice and criticism.*

## NOTES

<sup>1</sup>"... à un kaléidoscope doué de conscience, qui à chacun de ses mouvements, représente la vie multiple et la grâce mouvante de tous les éléments de la vie." Charles Baudelaire, "Le Peintre de la Vie Moderne," *Critique d'Art*, ed. Claude Pichois (Paris: Librairie Armand Colin, 1965), Vol. II, p. 449.

<sup>2</sup>"... de dégager de la mode ce qu'elle peut contenir de poétique... de tirer l'éternel du transitoire." *Ibid.*, p. 452.

<sup>3</sup>A review of the Salon of 1884 reveals the dominance of contemporary subjects and refers to this as "le trait distinct de nouvelle école française." M. Fourcaud, "Le Salon de 1884," *Gazette des Beaux-Arts*, 30 (1884):405. See also Linda Nochlin, *Realism* (Baltimore: Penguin Books, 1971), pp. 103-111.

<sup>4</sup>That varied responses had come to be anticipated is indicated in another statement on the Salon of 1884: "La peinture est une art d'observation et d'expression, et les choses différentes ne sont pas à interpreter pareillement." *Ibid.*, p. 422.

<sup>5</sup>For an examination of the July Revolution of 1830 and the role of the urban and rural working classes see Edgar Newman, "What

the Crowd Wanted in the French Revolution of 1830," *1830 in France*, ed. John Marriman (New York: Franklin Watts, New Viewpoints, 1975), pp. 17-40.

<sup>6</sup>Roger Price, ed., *1848 in France* (London: Thames & Hudson, 1975), pp. 25-37.

<sup>7</sup>Stewart Edwards, *The Paris Commune* (Chicago: Quadrangle Books, 1971), pp. 23-37.

<sup>8</sup>For a discussion of the Commune and the siege of Paris, see *ibid.*, pp. 56 ff.

<sup>9</sup>For a discussion of the Dreyfus case see Forain's *The Proof* (40).

<sup>10</sup>Musset offered such a response, explaining: "Toute la maladie du siècle présent vient de deux causes; le peuple qui a passé par 93 et par 1814 porte au coeur deux blessures. Tout ce qui était n'est plus; tout ce qui sera n'est pas encore. Ne cherchez pas ailleurs le secret de nos maux." ("The whole sickness of the present time comes from two causes; the people that have passed through 1793 and through 1814 bear in their heart two wounds. What was no longer is; what will be, is not yet. Look nowhere else for the secret of our troubles.") Alfred de Musset, *La Confession d'un Enfant du Siècle*, ed. Maurice Allen (Paris: J. Tallandier, 1968), p. 20.



<sup>11</sup>"... je suis venu trop tard dans un monde trop vieux. D'un siècle sans espoir. . . ." Alfred de Musset, "Rolla," *Poésies Complètes d'Alfred de Musset*, ed. Maurice Allen (Paris: La Pleiade, 1933), p. 282.

<sup>12</sup>By 1846 there was a 33% literacy level, representing an increase of 7% since 1817. James S. Allen, "Towards a Social History of French Romanticism: Authors, Readers, and the Book Trade in Paris, 1820–1840," *Journal of Social History*, 13 (Winter 1979): 253–276.

<sup>13</sup>Raymond Rudorff, *The Belle Epoque: Paris in the Nineties* (New York: Saturday Review Press, 1972), p. 119.

<sup>14</sup>Frederick B. Artz, *France under the Bourbon Restoration* (Cambridge, Mass.: Harvard University Press, 1931), p. 235.

<sup>15</sup>Rudorff, *Belle Epoque*, p. 27.

<sup>16</sup>That such avid interest in reading continued throughout the century is vividly illustrated in two works from 1880—Théodule Ribot's *Seated Woman* (17) and Henri Gervex's *Group at Table* (37).

<sup>17</sup>Artz, *Bourbon Restoration*, p. 89.

<sup>18</sup>For a discussion of the role of the press during the reign of Louis Napoleon see Joanna Richardson, *La Vie Parisienne 1852–1870* (New York: Viking, 1971), pp. 176–177. For examples of journalistic responses to the coup d'état of 1851 and Napoleon III's regime in general in 1852, see Price, *1848 in France*, pp. 154, 164, 174–178.

<sup>19</sup>Artz, *Bourbon Restoration*, pp. 241–242.

<sup>20</sup>The population of Paris increased from 548,000 in 1801 to 2,344,500 in 1880. Rudorff, *Belle Epoque*, p. 29.

<sup>21</sup>For a discussion of these changes in Paris see Jacques Wilhelm, "Life in Paris under the Second Empire and the Third Republic," *Apollo*, 106 (December 1977): 491–499.

<sup>22</sup>Jacques Lethève, *Daily Life of French Artists in the Nineteenth Century*, trans. Hilary E. Paddon (London: Allen & Unwin, 1972), p. 17.

<sup>23</sup>For a discussion of the Academy and the studio system, see Albert Boime, *The Academy and French Painting in the Nineteenth Century* (London: Phaidon, 1971), pp. 1–8, 11–47.

<sup>24</sup>See Albert Boime, "The Teaching Reforms of 1863 and the Origins of Modernism in France," *Art Quarterly*, 1 (Autumn 1977): 1–39.

<sup>25</sup>*Ibid.*, p. 13.

<sup>26</sup>*Ibid.*, p. 14.

<sup>27</sup>Joseph Sloane, *French Painting between the Past and the Present* (Princeton: Princeton University Press, 1973), p. 23.

<sup>28</sup>Albert Boime, "The Salon des Refusés and the Evolution of Modern Art," *Art Quarterly*, 32 (Winter 1969): 411.

<sup>29</sup>Some artists protested through petitions. Manet set up a private exhibition of his works (*ibid.*, p. 418).

<sup>30</sup>Participating artists could expect additional recognition through receipt of Salon medals and such awards as membership in the Legion of Honor and subsequent promotion to various ranks therein.

<sup>31</sup>Elisabeth Kashey, "Religious Art in the Nineteenth Century," *Christian Imagery in French Nineteenth Century Art, 1789–1906*, Shepherd Gallery, exhibition catalogue, Spring 1980, p. 6.

<sup>32</sup>Favorites in this group were Ary Scheffer, Louis Boulanger, and Léopold Robert.

<sup>33</sup>This included murals in the Pantheon, an eagle for the Arc de Triomphe, and a competition for a new symbol of the republic. T. J. Clark, *The Absolute Bourgeois* (London: Thames & Hudson, 1973), pp. 31–49.

<sup>34</sup>*Ibid.*, p. 67.

<sup>35</sup>Jean-Marie Moulin, "The Second Empire: Art and Society," *The Second Empire, 1852–1870: Art in France under Napoleon III* (Philadelphia: Philadelphia Museum of Art, 1978), p. 13.

<sup>36</sup>Meissonier's *La Rixe* was purchased by Napoleon III for 150,000 francs and his *1812* for 840,000 francs. Rudorff, *Belle Epoque*, p. 101.

<sup>37</sup>For a discussion of Napoleon III as patron of the arts and art patronage during the Second Empire, see Moulin, "The Second Empire," pp. 12–16, and Richardson, *La Vie Parisienne*, pp. 203–214; 27–34.

<sup>38</sup>Establishment of international branches of Durand-Ruel and Goupil testifies to the success and importance of art dealers.

<sup>39</sup>Impressionist and Post-Impressionist painters received particular support from Durand-Ruel as early as 1870, and by 1890 works by the Impressionists were being shown at the gallery of Georges Petit. François Duret-Robert, "Prices," *Impressionism*, eds. of *Réalités* (Secaucus, N.J.: Réalités, 1973), p. 302.

<sup>40</sup>The taste of the market is reflected in the contrast in price ranges for paintings by Monet and Meissonier. Meissonier's paintings of military scenes commanded a price of 250,000 francs in 1878, while in 1877 Monet's paintings were being purchased for as little as 40 or 50 francs. Lethève, *Daily Life*, pp. 155–156.

<sup>41</sup>*Ibid.*, p. 151.

<sup>42</sup>Blanc was the Director of the École des Beaux-Arts and Mantz, Director General of Fine Arts.

<sup>43</sup>These included an account of the opening ceremonies, a general description of the exhibition, an examination of the various categories of works, and detailed reviews of individual entries.

<sup>44</sup>For a discussion of the critics and an analysis of approaches to criticism during the second half of the century, see Sloane, *French Painting*, pp. 23–100.

<sup>45</sup>Jean Bouret, *The Barbizon School and 19th Century French Landscape Painting* (London: Thames & Hudson, 1973), pp. 17–21.

<sup>46</sup>*Ibid.*, pp. 163–168.

<sup>47</sup>By 1847 there were a number of books on Dutch art, including Arsène Houssay, *Histoire de la Peinture Flamande et Hollandaise*, and Charles Blanc, *L'Oeuvre de Rembrandt*. For a discussion of French nineteenth-century literature on Dutch art, see Petra ten Doesschate Chu, *French Realism and the Dutch Masters* (Utrecht: Haentjens, Dekker and Gumbert, 1974), pp. 11–33.

<sup>48</sup>Bonington arrived in France in 1818, establishing contact with Delacroix, Gleyre, Huet, and others. In 1824 Constable, Bonington, and Lawrence participated in the Salon.

<sup>49</sup>In the Salon of 1849 Rousseau received the first class medal and Troyon and Dupré were nominated to the Legion of Honor. Rousseau was named a member of the Legion of Honor in 1852. In subsequent years the Barbizon group regularly participated in the Salon and served on its juries. They also attracted an international clientele.

<sup>50</sup>Clark, *Absolute Bourgeois*, pp. 79–81.

<sup>51</sup>Howard D. Rodée, "France and England: Some Mid-Victorian Views of One Another's Painting," *Gazette des Beaux-Arts*, 91 (January 1978): 40–41.

<sup>52</sup>Philippe Jullian, *The Orientalists*, trans. Helga and Dinah Harrison (Oxford: Phaidon, 1977), pp. 68–69.

<sup>53</sup>For a discussion of the relationship of photography to nineteenth-century painting, see Aaron Scharf, "Painting, Photography, and the Image of Movement," *Burlington Magazine*, 104 (May 1962): 186–195, and Alice Rewald, "Les Impressionnistes et la Photographie ou 'La Très Humble Servante des Sciences et des Arts,'" *Coloquio: Artes*, 31 (February 1977): 58–63.



# THE CATALOGUE



### A note on the catalogue

The catalogue is arranged thematically, so works by the same artist are not necessarily placed together. The titles of the works are given in English, with the French equivalent added in parentheses only when the particular work has also been known by the French title. When a new title is being introduced at this time, the old one is included in brackets, preceded by "formerly called."

Height precedes width in the dimensions.

Two Corcoran publications which list the William A. Clark Collection have been abbreviated throughout the Bibliography sections of the catalogue: *Illustrated Handbook of the W. A. Clark Collection* (Washington, D.C.: Corcoran Gallery of Art, 1932), abbreviated to *Handbook of the Clark Collection* (1932), and *The William A. Clark Collection* (Washington, D.C.: Corcoran Gallery of Art, 1978), abbreviated to *Clark Collection* (1978).





### Narcisse Virgile Diaz de la Peña 1808–1876

Born the son of Spanish political refugees in Bordeaux, Diaz de la Peña received his first artistic training when he was fifteen and working as a decorator at the Sèvres Porcelain Factory along with future artists Jules Dupré, Louis Cabat, and Auguste Raffet. His only formal academic training came when he studied briefly in the atelier of the history painter François Souchon. His first work to be accepted by the Salon was *The Battle of Medina*, in 1835. While under the spell of the Romantics in the 1830s, Diaz executed numerous small, fanciful figural compositions which he sold inexpensively and in large numbers, a practice which assured him financial security early in his career. After meeting Théodore Rousseau in the village of Barbizon in 1837, Diaz shifted his attention to the serious study of landscape, built a studio there in 1856, and spent much of the rest of his life painting views of the Forest of Fontainebleau. At the time of

his death in 1876 Diaz had received every honor the Salon could bestow on an artist.

#### 1. THE FROG POND (*La Mare aux Grenouilles*) 1876

Oil on panel 31½ x 41½ in. (79 x 105.3 cm)

*Inscription:* lower left, "N. Diaz '76"

*Provenance:* with Wilhelm Shaus Gallery, New York 1879; Charles A. Dana Collection; sold American Art Association, New York, 1900, lot 77; Knoedler & Co., New York; William A. Clark after 1913; bequeathed to the Corcoran 1926

*Exhibitions:* Wilhelm Shaus Gallery, New York, fall 1879

*Bibliography:* "Art in Paris," *Art Journal*, 5 (October 1879): 315; "Notes," *Art Journal*, 5 (November 1879): 352; Arthur Hoerber, *The Barbizon Painters* (New York: Frederick A. Stokes, 1913), illus. n.p.; *Handbook of Clark Collection* (1932), p. 44, No. 2078

William A. Clark Collection 26.78

Executed in the year of the artist's death, *The Frog Pond* is typical of Diaz's woodland interiors of the Forest of Fontainebleau dating to the late 1860s and 1870s.<sup>1</sup> Before his association with the landscapists



working around Barbizon, Diaz attained recognition with his decorative figural compositions of nymphs, cupids, and richly costumed ladies. *The Frog Pond* is testimony to his artistic transformation at Barbizon after 1837 and represents the culmination of his mature landscape style.

Praising the painting as one of Diaz's noblest canvases, a contemporary critic elaborated on the scene: *It is the end of summer, or early autumn, but the sunset hues have not yet fastened on leaf of tree or shrub. The blue sky and white clouds mirror themselves in the small, round sheet of water and the spectator is occupied with a sense of the largeness, the sunniness and the serenity, of Nature.*<sup>2</sup>

Preferring to depict nature without the intrusions of civilization, Diaz chose the heart of the forest. His late landscapes in particular have an aura of romantic mystery, often enhanced by the presence of a small figure nearly obscured in darkness, as in *The Frog Pond*, where a woman in the middle distance presumably bends to gather faggots. Diaz did not need to add figures, however, to heighten this mysterious quality, for he had a "way of putting weirdness in the light and air, in the quiet pools, in the trees themselves."<sup>3</sup> His figures became progressively less obtrusive, losing stature amid the solitude of nature.

By penetrating deep into the forest, Diaz found the rugged terrain and dense foliage that was most compatible with his broad style of execution. Pre-eminent a colorist in his early years, Diaz retained the sensuously tactile and jewel-like surfaces in his later compositions, while limiting his palette to earth tones enlivened by silvery highlights. Using the tip of his brush or a palette knife, he applied colors freely with little concern for firm outlines. After the pigments were laid down, the surface was covered with dilute glazes and finally varnished;<sup>4</sup> hence the shimmering quality. "He renders the enchantments of the landscape flooded with sunshine or the forest plunged in luminous twilight," Alfred Wolff observed. "He dazzles the eye with all the seductions of a grand colorist."<sup>5</sup>

ADRIANNE HUMPHREY

<sup>1</sup>E.g., see *In the Forest* (1874) in the Corcoran and *A Vista through Trees—Fontainebleau* (1873) in the Metropolitan.

<sup>2</sup>"Notes," *Art Journal*, 5 (November 1879): 352.

<sup>3</sup>Francis D. Millet, *Catalogue of Masterpieces by "The Men of 1830" forming the Private Collection of Mr. H.S. Henry*, auction catalogue (New York: American Art Association, 1907), n.p.

<sup>4</sup>Robert Herbert, *Barbizon Revisited* (New York: Clark & Way, 1962), p. 61.

<sup>5</sup>Alfred Wolff, *Notes upon Certain Masters of the XIX Century* (Paris, 1886), p. 47.

## Pierre Étienne Théodore Rousseau 1812–1867

Born in Paris, Théodore Rousseau received his first art instruction at fifteen, when he accompanied his cousin Alexandre Pau de Saint-Martin, a landscapist, on a trip to Compiègne. In Paris the following year he began studying figure painting with Jean Charles J. Rémond and then Lethière. Dissatisfied with formal academic training, Rousseau turned to the study of nature when he was eighteen. He made his Salon debut in 1831 with a view of the Cantal Mountains, and his works were accepted every year thereafter until 1836, when his painting *Descent of the Cattle from Jura* was rejected. From 1836 to 1848 Rousseau did not exhibit at the Salon. He began at this time to frequent the quiet and picturesque village of Barbizon, thirty-five miles southeast of Paris, bordering on the Forest of Fontainebleau. Here he was soon joined by Diaz de la Peña, Millet, Jules Dupré, and Antoine Louis Barye. Rousseau lived here most of his life, encouraging others to work directly from nature. Back in the Salon's favor by 1849, he was awarded a first class medal and the title of Chevalier of the Legion of Honor in 1852, and was named an Officer of the Legion of Honor in the year of his death.

## 2. SUNLIGHT 1840s

Oil on panel 13<sup>11</sup>/<sub>16</sub> x 21<sup>1</sup>/<sub>2</sub> in. (34.7 x 54.6 cm)

*Inscription:* lower left, "Th. Rousseau"

*Provenance:* with Durand-Ruel, Paris 1868; A. E. Borie, Philadelphia; H. S. Henry after 1880; sold American Art Association, New York, January 25, 1907, lot 26, bought by William A. Clark; bequeathed to the Corcoran 1926

*Bibliography:* *Handbook of Clark Collection* (1932), p. 56, No. 2167

William A. Clark Collection 26.167

Unassuming in its seemingly effortless transcription of nature, *Sunlight* is the quintessential Barbizon landscape in subject and mood. Neither heroic nor exotic, the view is one easily encountered in the French countryside. With its air of pastoral tranquility, this work is typical of a compositional type, undoubtedly based on seventeenth-century Dutch art, that Rousseau employed throughout the decade.<sup>1</sup>

The locale could well be Berry, a province in central France that Rousseau visited in 1842. The isolation and serenity of the area was described by George Sand in her novel *Valentine* (1847): "There is nothing like the absolute repose of those unknown regions. Luxury has not found its way thither nor the arts, nor the





mania for scientific investigation, nor the hundred-armed monster called industry. . . ."<sup>2</sup> It was during Rousseau's stay here that his early fascination with the dramatic in nature gave way to an interest in the commonplace. However, his habit of starting a painting in one area and finishing it in another produced composite images in which mood and atmosphere were more important than specific site.<sup>3</sup> The steeple in the distance, for instance, is similar to one found in *Village in Berry* (Cincinnati), while the flat terrain, spotted with ponds, suggests the plains of Barbizon.

A champion of *plein-air* painting, Rousseau built a special easel to facilitate his working out-of-doors and also erected lean-tos to shelter him in inclement weather.<sup>4</sup> He made numerous preliminary studies for each painting. Frequently he would work on a composition for years before declaring it complete. While this may have been the case with *Sunlight*, the painting nevertheless appears to have been executed with ease: brushstrokes are loose; detail, sketchy. The even, bright sunlight of mid-afternoon adds to the sense of spontaneity as it filters through the soft, cottony clouds. Rousseau studied the effects of light at various times of day under different atmospheric conditions and encouraged his fellow artists to do the same.<sup>5</sup>

Unlike his close friend Jean François Millet, Rousseau had little interest in depicting man in nature. For Rousseau, each tree was a portrait in itself and was treated with painstaking attention. A comment made to his friend and biographer Alfred Sensier reveals the artist's total absorption in nature at Barbizon:

*I also heard the voices of the trees . . . ; this whole world of flora lived as deaf-mutes whose signs I divined and whose passions I uncovered. I wanted to talk with them and to be able to tell myself, by this language—painting—that I had put my finger on the secret of their majesty.*<sup>6</sup>

Looking at *Sunlight*, we share the artist's dialogue with nature.

ADRIANNE HUMPHREY

<sup>1</sup>An avid collector of the Lowlands artists, Rousseau owned at least fifty prints by them; see Robert Herbert, *Barbizon Revisited* (New York: Clark & Way, 1962), p. 18.

<sup>2</sup>George Sand, *Valentine*, trans. George Burham Ives (1847; reprint, Chicago: Academy Press, 1978), p. 4.

<sup>3</sup>E.g., *The Pool* (Louvre) was begun in Berry but not finished until the following year when the artist was in Paris. Also, *Spring* (c. 1852; Louvre) was painted years after Rousseau had made sketches for the composition while on a trip to Landes in 1844.



<sup>4</sup>Herbert, *Barbizon*, p. 29.

<sup>5</sup>*Edge of the Forest of Fontainebleau at Sunset* (Louvre) and *The Forest of Fontainebleau, Morning* (Wallace Collection,

London) depict the same scene but at different times of day.

<sup>6</sup>Alfred Sensier, *Souvenirs sur Th. Rousseau* (Paris, 1872) cited in Herbert, *Barbizon*, p. 14.

### Jean-Baptiste-Camille Corot 1796–1875

Born in Paris, Corot began studying art in 1822 at the age of twenty-six. His first teachers were Achille Etna Michallon and Jean Bertin, both students of the landscapist Pierre Henri Valenciennes. In 1825 Corot made his first trip to Italy, where he painted *plein-air* sketches under the direction of Claude d'Aligny. Corot exhibited at the Salon in the 1830s following his 1827 debut. During this time he worked around Paris and the forest of Barbizon, also making frequent trips to the provinces and Italy. His reputation increased during the 1840s, along with official recognition: he was elected to the Salon jury and the state purchased one of his biblical scenes. By the 1850s he enjoyed great commercial success, which continued until his death at the age of seventy-eight in Paris.

#### 3. THE MOORED BOATMAN: SOUVENIR OF AN ITALIAN LAKE (*Le Batelier Amarre: Souvenir d'un Lac Italien*) [formerly *The Lake of Terni*] 1861

Oil on canvas 24½ x 35⅜ in. (61.3 x 89.9 cm)

*Inscription:* lower left, "Corot"; lower right, "Janvier [n backwards] 1861"

*Provenance:* with Georges Petit, Paris 1898; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* "Masterpieces of the Corcoran Gallery of Art," Wildenstein Gallery, New York, January 28–March 7, 1959, p. 21; "Corot (1796–1875): An Exhibition of His Paintings and Graphic Work," Art Institute of Chicago, October 6–November 13, 1960; "Barbizon: First Anniversary Exhibition of Lakeview Center," Lakeview Center, Peoria, Illinois, April 6–May 16, 1966; "Retrospective of Paintings by Jean-Baptiste Camille Corot," Wildenstein & Co., New York, October 30–December 6, 1969, Cat. No. 50

*Bibliography:* Alfred Robaut, *L'Oeuvre de Corot. Catalogue Raisonné et Illustré, Précédé de L'Histoire de Corot et de Son Oeuvre par E. Moreau-Nélaton* (Paris: H. Floury, 1905), Vol. III, p. 224, illus. p. 225, No. 1943, as *Le Batelier Amarre (souvenir d'un lac italien)*; *Handbook of Clark Collection* (1932), p. 40, No. 2051; Erwin C. Christensen, *A Guide to Art Museums in the United States* (New York: Dodd, Mead, 1968), p. 149, illus. 321; *Clark Collection* (1978), illus. p. 118

William A. Clark Collection 26.51





Called *Le Lac de Terni* when it entered the Corcoran collection in 1926 as part of the bequest of Senator William A. Clark, this work should, in fact, be called the *The Moored Boatman: Souvenir of an Italian Lake*, as Corot's student and biographer Alfred Robaut lists it in his *catalogue raisonné*.<sup>1</sup> The painting actually depicts Lake Piediluco (there is no lake at Terni), of which Corot made a drawing on his first trip to Italy in 1825.<sup>2</sup> The drawing shows the lake, the castle on the left, and the range of mountains beyond. With this Italian scene Corot combined feathery trees and a boatman like those he had been painting for over twenty years at his family home at Ville d'Avray and in the surrounding countryside of the province of Île-de-France.<sup>3</sup>

Suffused with the damp, silvery light of northern France, *The Moored Boatman* is typical of the paintings that first made Corot popular when he was almost sixty years old. The artist applied the term "souvenir" to over twenty works produced from 1843 to 1861.<sup>4</sup> The composition recalls his classical training: a small figure near the surface plane, a foreground bordered by trees, a middle ground with a building and water, and a hazy mountain range in the background. It has, too, the stillness, the harmony, the balance of the pastoral vision found in seventeenth-century Italian landscapes.

An air of mystery hovers over this natural scene. Individual objects are not sharply distinguished. Flowers

float stemless in the mist. The muted silvery greens and blues change in value from very dark in the foreground to the lighter middle ground, to the shining light of the distance. At the day's end, the solitary boatman in his red cap rests in the shadow of the trees. The castle—its solid walls softened by the back-light of the setting sun and its outlines reflected in the peaceful water—is ephemeral. This is no longer a particular world but the memory of a world transformed by the artist's poetic imagination.

MURIEL McCLANAHAN

<sup>1</sup> Alfred Robaut, *L'Oeuvre de Corot, Catalogue Raisonné et Illustré, Précédé l'Histoire de Corot et de Son Oeuvre par E. Moreau-Nélaton*, 4 vols. (Paris: H. Floury, 1905), Vol. III, p. 224, illus. p. 225, No. 1943.

<sup>2</sup> *Ibid.*, Vol. II, p. 44, illus. p. 45, No. 123.

<sup>3</sup> Robaut (*ibid.*) records some forty scenes which Corot painted between 1840 and 1860 of a boat on a pond or stream under trees: Nos. 504, 615, 618, 622-627, 656, 680, 693, 700, 708, 757-760, 815, 816, 882, 935, 1010, 1066, 1071, 1114-1116, 1121, 1122, 1125, 1126, 1133, 1136, 1155, 1168, 1174, 1191, 1203, 1217, 1239, 1255.

<sup>4</sup> *Ibid.*, Vol. I, Nos. 260, 449, 619, 638-640, 642, 644, 646, 1073, 1101, 1148, 1150, 1162, 1163, 1179, 1180, 1206, 1222, 1223, 1247, 1249, 1250, 1258. That the painting is dated by month—January—is unusual. Only thirteen earlier works are so designated, those being in 1826-1827 and one, June 26, 1843, as cited by Moreau-Nélaton (*ibid.*, Vol. I, p. 7). In January 1861 Corot was probably at Ville d'Avray with his sister and his brother-in-law, who was then ill, but there is no documentation of his exact whereabouts during the winter of 1861.

## Paul Huet 1803-1869

Born in Paris, Huet pursued his artistic education in the academic studios of Baron Gros and Pierre Guérin. While a student, he became friendly with other young painters interested in landscape—Théodore Rousseau, Jules Dupré, and Narcisse Diaz. He made his Salon debut in 1827 but received little mention. He traveled to many of the French provinces, producing numerous landscapes and sketches. Huet continued to submit to the Salon and in the 1840s won increasing recognition, including first class medals in 1848 and 1855.

### 4. LE BAS MEUDON [attributed to Huet] c. 1824-1828

Oil on panel 11½ x 20⅝ in. (29.2 x 51.6 cm)

*Provenance:* Edward C. and Mary Walker; bequeathed to the Corcoran 1937

*Exhibitions:* "The Edward C. and Mary Walker Collection," Willistead Art Gallery, Windsor, Ontario, October 8-29, 1958

Edward C. and Mary Walker Collection 37.13

This small landscape of the banks of the Seine in the region of Meudon, a town near Paris, is not signed.

Once assigned to Daubigny, only recently has it been attributed to Paul Huet. Like many of his contemporaries, Huet was fond of making *plein-air* sketches to use as studies for compositions finished in the studio,<sup>1</sup> and the region here depicted was one the artist frequented during 1818-1828.<sup>2</sup> However, the question of authorship remains: as an oil sketch, the work is not typical of Huet's finished compositions, and it is darker in tone than most of his paintings, which may in part be explained by the proposed early dating of the piece.

In 1824 Huet had the opportunity to see the landscapes of John Constable in Paris. These paintings made a considerable impression on the young Huet (as they did on many of his contemporaries); so much so that he copied several black and white reproductions of Constable's works.<sup>3</sup> The impact of Constable is evident here. While the colors are more somber in tone than the Englishman's, the freedom of the brushwork and attention to nature's descriptive powers, qualities associated with Constable, are echoed in this modest sketch. Although authorship of *Le Bas Meudon* remains uncertain, the painting effectively cap-





tures the dense, rich vegetation along the banks of the Seine and the heavy, misty quality of the river all quietly settling under the moonlight.

PAMELA DAVIS

<sup>1</sup>Albert Boime, *The Academy and French Painting in the Nineteenth Century* (London: Phaidon, 1971), p. 155.

<sup>2</sup>Jean Bouret notes in *The Barbizon School and 19th Century*

*French Landscape Painting* (Greenwich, Conn.: New York Graphic Society, 1973), p. 51, that the Île Sequin is next to Meudon and this was a favorite spot for Huet.

<sup>3</sup>Pierre Miquel, *Le Paysage Français au XIX<sup>e</sup> Siècle* (Maur-la-Jolie: Éditions de la Martinelle, 1975), p. 198. Miquel makes extensive use of Huet's own notes about his reactions to viewing Constable's work.

### Charles François Daubigny 1817–1878

Born in Paris, Daubigny received his first art instruction from his father, Edmé François Daubigny, a landscapist. When he was seventeen he toured the museums and churches of Rome, Florence, and Naples and upon his return worked as a picture restorer at the Louvre. In 1838 he exhibited his first work at the Salon and also studied briefly in the atelier of the history painter Paul Delaroche. Working as a graphic artist to supplement his income, Daubigny provided numerous illustrations for books and magazines. In 1845 he exhibited a group of etchings at the Salon and in 1851 and 1852 published two albums of these prints. It was during the late 1840s that Daubigny began to visit the village of Barbizon, where he met the artists Rousseau, Diaz, and Dupré and observed their direct approach to nature. By the late 1850s he began to explore the rivers of France as a subject and outfitted a boat as a studio. In his "floating atelier," *Le Botin*, he

traveled down the Marne, Seine, and Oise rivers, which became the subjects of many of his works of the 1860s and 1870s. During the Franco-Prussian War he fled to Holland and then to England, where he befriended Monet. Daubigny was a regular exhibitor at the Salon and won numerous medals. He was designated both Chevalier and Officer of the Legion of Honor.

### 5. LANDSCAPE, DISTANT VILLAGE c. 1870–1875

Oil on panel 11 x 16<sup>13</sup>/<sub>16</sub> in. (28 x 42.7 cm)

*Inscription:* lower left, "C D"

*Provenance:* George Lothrop and Helen McHenry Bradley; bequeathed to the Corcoran 1919

*Exhibitions:* George Thomas Hunter Gallery, Chattanooga, Tennessee, December 22, 1952–October 23, 1954; "French Masterworks: A Loan Exhibition from the Corcoran Gallery of Art," Museum of New Mexico, Santa Fe, July 1–August 13, 1959; Paine Art Center and Arboretum, Oshkosh, Wisconsin,





1964, No. 64; Dixon Gallery and Gardens, Memphis, Tennessee, 1978, No. 7

Bequest of George Lothrop and Helen McHenry Bradley 19.7

*Landscape, Distant Village* typifies Daubigny's style of painting in the last decade of his life. The broad, flat brushstrokes applied rapidly combined with a subtle tonality of graduated light reveal Daubigny as a link between the Barbizon artists of mid-century and the Impressionists of the following generation. Although considered a member of the Barbizon school, Daubigny neither resided nor painted there. His own interest in *plein-air* technique led him to create a floating studio from which he could paint nature under all weather conditions along the rivers of France.

Daubigny was strongly influenced by Dutch landscape painting. This general influence is apparent here in the low horizon, open foreground, and receding road, compositional devices often found in the work of Ruisdael and Hobbema. In fact, it is possible that this panel was done during Daubigny's visit to Holland in 1871. Characteristically Daubigny's repertoire is restricted to landscape: figural elements, when present, are secondary. His palette consists of muted tonalities. By juxtaposing rather than blending strokes of color he produced a particular sketchy effect which

has identified him as a forerunner of Impressionism.<sup>1</sup>

Contemporary critics, reacting to the growing Impressionistic tendencies of artists at mid-century, viewed Daubigny's work in general as "unfinished." Baudelaire in 1859 commented that his paintings had obtained their quality "only at the expense of finish and perfection of the details . . . his has the grace, but also the softness and inconsistency of an improvisation."<sup>2</sup>

By today's standards, however, we distinguish between the finished and unfinished in Daubigny's work. *Distant Village* is clearly an oil sketch. It is decidedly more incomplete than other works in the Corcoran's collection<sup>3</sup>: the brushstrokes in the *Village* are broader and more rapid, while the heavy impasto has distorted any attempts at recording a specific setting. Despite its sketchiness, *Distant Village* displays Daubigny's ability to capture atmospheric mood. His very method suggests a strong interest in light and its effects. The dramatic juxtaposition of dark and light further increases the intensity of feeling by suggesting an approaching storm.

SUSAN DAVIDSON

<sup>1</sup>See Richard N. Gregg, "Charles François Daubigny: Forerunner of Impressionism," in Robert Hellebranth, *Charles François Daubigny, 1817-78* (Moregas, France: Éditions Matute, 1976).



<sup>2</sup>Charles Baudelaire, "Salon de 1859," *Curiosités Esthétiques* (Paris, 1892), pp. 326 ff.

<sup>3</sup>The three other paintings are *The Willows* (1864), *Sunset on*

*the River* (1874), and *Washerwoman* (c. 1875). Although initialled by Daubigny, *Distant Village* is not in Hellebranth's *catalogue raisonné* of the artist.



### Constant Troyon 1810–1865

Born in Sèvres, Constant Troyon received his first art instruction while working with his father, a porcelain decorator, at a local factory. At twenty he turned his attention to landscape painting and made his Salon debut in 1833 with three landscapes. In 1843 he met Barbizon artists Rousseau and Dupré and worked

with them for a few years in the Forest of Fontainebleau. His career was marked by success from the start. He received a third class medal in the Salon of 1838, a second class medal in 1840, a first class medal in 1846, and the Cross of the Legion of Honor in 1849. By the time of his death he had achieved an international reputation.



## 6. DESCENT FROM MONTMARTRE (*La Descent de Montmartre*) 1850s

Oil on canvas 42 $\frac{1}{16}$  x 44 $\frac{1}{16}$  in. (107.1 x 112 cm)

*Inscription:* lower left, stamped in red, "Vente Troyon"

*Provenance:* sold Vente Troyon, Paris, January 22 and 23, 1865, lot 56; William A. Clark; bequeathed to the Corcoran 1926

*Bibliography:* *Handbook of Clark Collection* (1932), p. 59, No. 2179, as *Moving with the Flock*

William A. Clark Collection 26.179

Called *Moving with the Flock* when it came to the Corcoran, this work can probably be identified from its size and subject with *La Route du Marché*, a painting listed in the catalogue of the sale of Troyon's work at the time of his death.<sup>1</sup> The identification of the setting as Montmartre is recent.<sup>2</sup> Located to the northeast of Paris and not declared a district until 1860, Montmartre separated the urban life of the city from the rural side of France at the time Troyon created this view. Here the pastoral and deserted north slope of the hill gives no clue to the bustling cafés and theaters on the other side; it does, however, provide insight into Troyon's attitude toward modern society.

Like the Barbizon artists with whom he is often associated, Troyon was disdainful of the rapid industrialization of French cities and preferred to paint subjects unaffected by these transformations. His rural portrayal of Montmartre clearly reflects this bias. As Robert Herbert has pointed out, Troyon may have chosen for his subjects animals instead of machines, peasants instead of urban laborers, because they projected an image of permanency and stability long linked to the French soil.<sup>3</sup>

Troyon's initial success was as a landscapist.<sup>4</sup> After visiting Holland in 1847 and seeing the works of Paulus Potter and Aelbert Cuyp, he turned his attention to animals. *Descent from Montmartre* attests to his masterly integration of animals and landscape, and compositionally it is close to many of the works he executed in the mid-1850s in which animals move diagonally toward the viewer.<sup>5</sup> In this work peasants

and a variety of animals lead a herd of cattle (barely discernible in the middle distance) from the hill behind. Although the activity is not certain, the size of the group and the attire of the mounted figures suggest that the people are either going to or coming from market, a subject frequently depicted by Troyon<sup>6</sup> and his contemporaries.

Capturing the essential character of each species rather than portraying individual animals was Troyon's primary concern. Because of his long and careful observation of animal behavior, he was able to invest each animal in his canvas with a generic quality: the cows, indolence; the sheep, indifference; the donkey, obsequiousness; the dog, energy. "Fancy the astonishment at the sight of Troyon's animals," a contemporary critic remarked, "with their large life, and their broad brush-work in deep, pure colors, studied with discriminating sympathy for every race and species, and moving through landscapes of a master's creation. These were not the fashionable stuffed beasts, but living, moving herds. . . ."<sup>7</sup>

ADRIANNE HUMPHREY

<sup>1</sup>The size of the painting listed in the Troyon Vente catalogue, lot 56, is 106 x 109 cm, remarkably close to the Corcoran piece. The entry indicates that *La Route du Marché* was a panel decoration, but there is no evidence that the work was part of a large decorative project.

<sup>2</sup>Etchings after the Corcoran painting bearing the legend "C. Troyon pinx. W. Unger sc." are in the collections of the Museum of Old Montmartre and the Musée Carnavalet, Paris; *La Descent de Montmartre* is the title assigned by these museums. Etching reproduced in Philippe Jullian, *Montmartre* (New York: Dutton, 1977), p. 27, as "The descent from Montmartre. The north side about 1835."

<sup>3</sup>Robert Herbert, *Barbizon Revisited* (New York: Clark & Way, 1962), p. 65.

<sup>4</sup>In 1833 and 1835 the Salon accepted a number of Troyon's works, all of which were landscapes. During the next ten years he received four Salon awards for his landscape paintings.

<sup>5</sup>E.g., see in the Louvre collection *Le Retour à la Ferme* and *Bouefs allant au Labour—Effet du Matin*.

<sup>6</sup>E.g., *Going to Market* (Metropolitan) and *Le Retour du Marché* (Louvre).

<sup>7</sup>Alfred Wolff, *Notes upon Certain Masters of the XIX Century* (Paris, 1886), p. 82.

## Gustave Courbet 1819–1877

Courbet, who became a major figure in the Realist movement, was born at Ornans and moved to Paris in 1839. Instead of pursuing a traditional artistic education, he studied independently (mainly at the Louvre) the Dutch seventeenth-century painters, the French Le Nain brothers and Chardin, and the Spanish painters Murillo, Velázquez, and Zurbarán. He made his Salon

debut in 1843 but did not receive significant recognition until 1849, when he was awarded a medal for *After Dinner at Ornans*, giving him the right to exhibit annually. However, at the Salon of 1851 his *Burial at Ornans* and the *Stonebreakers* created a scandal on both stylistic and thematic grounds. Courbet's paintings became significantly less controversial after 1860. His repertoire was extended to include portraits, nudes, hunting scenes, and landscapes, the





latter especially well received by critics and public alike. Courbet's liberal political attitudes led to his participation in the government of the Commune in 1871. Accused of involvement in the destruction of the Vendôme column, he was imprisoned and only the intervention of friends saved him from execution. In 1873 he went into exile in Switzerland, where he continued to paint until his death.

#### 7. LANDSCAPE WITH FISHERMAN 1872

Oil on canvas 19 $\frac{3}{4}$  x 24 $\frac{1}{8}$  in. (50.1 x 61.3 cm)

*Inscription:* lower left, "A. Courbet—72"

*Provenance:* Edward C. and Mary Walker; bequeathed to the Corcoran 1937

*Bibliography:* Robert Fernier, *La Vie et l'Oeuvre de Gustave Courbet*, Vol. II: 1866–1877 (Paris: Bibliothèque des Arts,

1978), No. 842, p. 159, as *Le Pêcheur*

Edward C. and Mary Walker Collection 37.11

*Landscape with Fisherman* is signed and dated 1872, the year before Courbet fled to Switzerland for political reasons. After his release from Saint-Pélagie prison early in 1872, Courbet returned to his birthplace, Ornans, for a summer of rest and recuperation from illness suffered during his imprisonment. He wrote to his sisters that he was spending time at Maisières and Ornans, bathing in the Loue, and painting fish caught by the sons of his friend Marcel Ordinaire.<sup>1</sup> In the early 1870s the subject of fishing and fish appeared more frequently than before in Courbet's paintings.<sup>2</sup> The characteristic cliffs which stand high over the water identify the setting as the area around Ornans in the Franche-Comté.



Recognizing Courbet's need to be in touch with nature, the critic Champfleury noted that indigenous landscapes and simple subjects were more successful than Courbet's commentaries on society,<sup>3</sup> for example his *Burial at Ornans* and *The Stonebreakers*. These two works—honest, Realistic paintings of the ordinary life of the peasant—were rejected on aesthetic and political grounds in the conservative, bourgeois atmosphere of 1851.

Eventually Courbet turned to naturalistic works and concentrated on capturing the rich color harmonies of rocks, sky, trees, and water, as well as their contrasting textures, as is evident here. Despite some initial negative response, Courbet's landscapes eventually won the admiration of critics and collectors.<sup>4</sup> *Landscape with Fisherman*, like most of Courbet's landscapes, is easily understood. Devoid of religious, historical, or mythological meaning, it is filled rather with the "intensity of personal sentiment."<sup>5</sup>

DEBORAH VAN BUREN

<sup>1</sup>Quoted in Gerstle Mack, *Gustave Courbet* (Westport, Conn.: Greenwood Press, 1951), p. 301.

<sup>2</sup>Robert Fernier, *La Vie et l'Oeuvre de Gustave Courbet*, Vol.

II: 1866–1877 (Paris: Bibliothèque des Arts, 1978), lists—in addition to our painting—two others entitled *Paysage* painted around 1872 and a third one called *Le Pêcheur* done around 1873. In 1871 he painted *Truite* and in 1873 he painted *La Truite* and *Les Trois Truites de la Loue*. Only twice before, in 1857 and 1865, had fishing been the subject of his work.

<sup>3</sup>Champfleury quoted in Mack, *Courbet*, pp. 186–187.

<sup>4</sup>Jules Castagnary's opinion was that "everyone can paint a landscape, whereas the whole world can't paint a hand" (in Charles Leger, *Courbet*, Paris: Nilsson, 1925, p. 79). Paul Mantz was disenchanted by the landscape painting *Entre de la Vallée du Puits Noir* which accompanied the portrait of Proudhon in the Salon of 1865; see *Gazette des Beaux-Arts*, 18 (June 1865): 517–519; (July 1865): 519–527. Furthermore, the discussion of "Paysage" in his comments on that Salon does not include Courbet (livrette *Salon de 1865*). Maxime DuCamp in *Les Beaux Arts à l'Exposition Universelle et aux Salons de 1863–1867* (Paris: V<sup>e</sup> Jules Renouard Librairie, 1867), pp. 343–344, called Courbet a master of landscape and singled out *Remise des Chevreuils* (1866). By 1878, the year after Courbet died, Mantz was writing, "If there is a best in Courbet's work, they are the landscapes, the green valleys of the Franche-Comté, the rocks . . . the woods . . . and especially the blond shores of the Mediterranean." *Gazette des Beaux-Arts*, 17 (July–September 1878): 383. Théophile Thoré admired Courbet's landscapes and Castagnary (who eventually was to help save Courbet from execution) became a devoted fan.

<sup>5</sup>Théophile Silvestre, *Les Artistes Français* (Paris: Bibliothèque Dionysienne, 1926), p. 146.

## 8. LANDSCAPE [Courbet with Cherubino Pata?] c. 1869–1877

Oil on canvas 19<sup>13</sup>/<sub>16</sub> x 24<sup>1</sup>/<sub>2</sub> in. (50.5 x 62.1 cm)

*Inscription*: lower right, "G. Courbet"

*Provenance*: with V. G. Fischer Art Co., Washington, D.C. 1900; bought by the Corcoran

*Exhibitions*: University of Miami Art Gallery, Florida, November 1951–April 1952; George Thomas Hunter Gallery of Art, Chattanooga, Tennessee, December 22, 1952–October 23, 1954

00.7

This oil painting of an unidentifiable landscape, inscribed with Courbet's signature, is quite possibly a collaborative effort of Courbet and one of his students. Robert Fernier, who does not include the work in his *catalogue raisonné*,<sup>1</sup> has suggested that it was probably "laid in" by one of Courbet's pupils before the artist added the finishing touches.<sup>2</sup> Apparently this practice was not unusual for Courbet during the latter part of his career, after 1869.<sup>3</sup>

Because of Courbet's participation in the Commune in 1871, following the Franco-Prussian War, and his alleged involvement in the destruction of the Vendôme column, he was imprisoned and declared responsible for the costs of rebuilding the monument. This may have intensified Courbet's efforts to increase his earnings.<sup>4</sup> Coincidentally, the artist received an influx of commissions which he was unable to fill alone.<sup>5</sup> Ac-

cording to Gerstle Mack and Robert Fernier, the demand for Courbet's work was coming from American collectors. Courbet willingly added only a brushstroke or his signature to his assistants' paintings, which were then sold to unsuspecting buyers. Thus the collaborative effort between Courbet and his students was in response to the popularity of his landscape paintings and to his financial needs.<sup>6</sup>

Of his three or four assistants, Cherubino Pata was Courbet's favorite.<sup>7</sup> Pata followed his master to Switzerland to continue working in the "painting factory" while Courbet was in exile there.<sup>8</sup> Although the subject of *Landscape* and the handling of the rocks are typical of Courbet, many of the painting's elements are characteristic of Pata's work. Moreover, the application of paint, especially in the upper half of the canvas, is much thinner than in other landscapes (see 7). Pata's strength lay in painting river beds and stones,<sup>9</sup> but the strongest argument for Pata's involvement with this painting is the rendering of the trees as insubstantial wisps against a flat sky.<sup>10</sup> Even though the work cannot be attributed solely to Courbet, as a collaborative effort it does testify to the popularity of Courbet's landscape paintings.

DEBORAH VAN BUREN

<sup>1</sup>Robert Fernier, *La Vie et l'Oeuvre de Gustave Courbet* (Paris: Bibliothèque des Arts, 1978).

<sup>2</sup>Fernier's suggestion is noted in a memo dated March 1972



## LANDSCAPE PAINTING

signed by D. W. Phillips, curator, in the object file, registrar's office, Corcoran.

<sup>3</sup>Gerstle Mack, *Gustave Courbet* (Westport, Conn.: Greenwood Press, 1951), p. 312.

<sup>4</sup>Jack Lindsay, *Gustave Courbet: His Life and Art* (London: Bath, Adams & Dart, 1973), pp. 297–298.

<sup>5</sup>In part this was due to his failing health but also to a high demand for his work. In a letter to Castagnary in 1872 Courbet wrote, "At Ornans I already have more orders for pictures than I can complete. I must absolutely take some pupils to get through with them. It's a disagreeable thing to be driven to. . . . At present I've commissions for more than 50 pictures."

Quoted (*ibid.*, p. 295) from Castagnary's papers in Salle des Estampes, Bibliothèque Nationale. That same year he wrote to his sisters that he had more orders than he could deal with but that he was making a lot of money. See *ibid.*, p. 297, and Pierre Miquel, *Le Paysage Français au XIX<sup>e</sup> Siècle* (Mauris-la-Jolie: Éditions de la Martinelle, 1975), p. 140.

<sup>6</sup>Courbet and his students painted feverishly. "In four days they painted ten pictures destined for American collectors;

within six weeks they turned out forty." In a letter to his sisters Courbet wrote, "There are a hundred pictures to be painted. The Commune will make me a millionaire." Mack, *Courbet*, p. 313.

<sup>7</sup>Other students who collaborated with Courbet were Marcel Ordinaire, the son of Courbet's friend Dr. Marcel Ordinaire, Jean-Jean Cornu, and Hector Hanoteau. Hanoteau is mentioned in Charles Leger, "A la Decouvert des Oeuvres de Courbet," *L'Amour de l'Art*, 12 (October 1931): 403. The other two are mentioned in Fernier, Mack, and Lindsay.

<sup>8</sup>Mack, *Courbet*, p. 325, and Robert Fernier, "Pata et Courbet ou Courbet Empatassé," *Gazette des Beaux-Arts*, 80 (July–December 1972): 83–90. Pata continued to sign Courbet's name to his own canvases even after Courbet had died.

<sup>9</sup>*Courbet Raconté par Lui-Même et par ses Amis* (Geneva: P. Cailler, 1948), p. 298.

<sup>10</sup>See Fernier, "Pata et Courbet." Also see *Source d'un Ruisseau—Sous la Verdure* (1872) by Pata, reproduced in Fernier, *La Vie . . . Courbet*, Vol. II, p. 241, Fig. 3.







### Eugène Boudin 1824–1898

Born in Honfleur, a fishing village on the coast of Normandy, Boudin worked as a cabin boy on his father's ship, sailing between Le Havre and the West Indies. In 1844 he opened a framing and supply shop in Le Havre where he exhibited the works of artists such as Troyon and Millet, who were living in the region. In 1849 a visit to the Lowlands and its museum collections introduced Boudin to seascapes by the French artist Eugène Isabey as well as those by seventeenth-century Dutch and Flemish masters, all of whom had a profound impact on the young man. A grant in 1851 from the Société des Amis des Artes of Le Havre enabled him to study informally in Paris for three years. He participated in his first Salon in 1859, exhibiting a series of pastel sketches of clouds. From the mid-1860s his views of Normandy, Brittany, and Holland were shown at the Salon. His work was also included in the first Impressionist exhibition held in 1874. Boudin retired in Normandy, in Deauville, where he worked until his death.

#### 9. FAIR IN BRITTANY (*Foire en Bretagne*) 1874

Oil on panel 10 $\frac{1}{16}$  x 18 $\frac{1}{8}$  in. (26.9 x 46.3 cm)

*Inscription:* lower right, "E. Boudin"

*Provenance:* with Durand-Ruel Gallery, New York, 1898, bought by William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* Durand-Ruel Gallery, New York, 1898, No. 2; "Masterpieces of the Corcoran Gallery of Art," Wildenstein

Gallery, New York, January 28–March 7, 1959

*Bibliography:* Ruth L. Benjamin, *Eugène Boudin* (New York: Raymond & Raymond, 1937), illus. p. 134; Robert Schmit, *Eugène Boudin: 1824–1898* (Paris: Schmit, 1973), illus. p. 788; *Handbook of Clark Collection* (1932), p. 36, No. 2013, as *Foire en Bretagne*

William A. Clark Collection 26.13

*Fair in Brittany* is typical of the village scenes painted by Eugène Boudin during his summer expeditions along the northern French coast. The same views of Normandy and Brittany appear frequently throughout his oeuvre, many with similar titles. *Fair* reflects his absorption with peasants, whose simple existence he found appealing. During the 1860s Boudin's paintings of fashionable ladies at the beach resorts of Trouville and Deauville dominated his work, but by 1870 he was again visiting Brittany, for which he had a special affinity. It was there, on his first trip in 1857, that he had met his Breton wife, and he found the unspoiled nature of the rural inhabitants compatible with his own unassuming lifestyle.<sup>1</sup>

Boudin was keenly interested in grasping the essence of a setting and endeavored to do this in all kinds of weather. It was his habit to paint in the open air, setting up his easel under a large umbrella in the field or on the beach.<sup>2</sup> Although he often finished his paintings later in his studio (see 32), it seems likely that *Fair in Brittany* was executed outdoors in view of its small scale and rapid brushwork.



## RURAL GENRE PAINTING

Deftness of touch as well as spontaneity is readily apparent here. With a few strokes Boudin achieved solidity and volume in the figures, while his effective rendering of animals was a result of sustained observation.<sup>3</sup> Despite its modest size and sketchiness, this painting captures an important part of village life, an occasion that was a time both for mixing socially and for conducting business.

VIVIENNE LASSMAN

<sup>1</sup>See Georges-Jean Aubrey, *Eugène Boudin* (Greenwich, Conn.: New York Graphic Society, 1968).

<sup>2</sup>Ruth L. Benjamin, "Eugène Boudin, King of Skies," *American Magazine of Art*, 9 (1931): 193, describes this method.

<sup>3</sup>Boudin did many studies of cows throughout his lengthy career. See Robert Schmit, *Eugène Boudin: 1824–1898* (Paris: Robert Schmit, 1973).

### Pascal Adolphe Jean Dagnan-Bouveret 1852–1929

Born in Paris, Dagnan-Bouveret entered the studio of Gérôme in 1869. He made his Salon debut in 1876 and in the same year won second place in the Prix de

Rome competition. He exhibited regularly in the Salon and achieved recognition with his Breton themes, which he began painting in the late 1880s. A genre painter and later a favorite portraitist of Parisian aris-





ocracy, Dagnan-Bouveret received many awards during his career. In 1900 he was made Officer of the Legion of Honor.

# 10. STUDY FOR BRETON WOMEN AT A PARDON [formerly *After Church in the Fields*] c. 1887

Oil on panel 15 $\frac{1}{16}$  x 17 $\frac{5}{8}$  in. (39.6 x 44.8 cm)

Inscription: lower left, "P A J Dagnan B/T"

Provenance: William A. Clark; bequeathed to the Corcoran 1926

Bibliography: *Handbook of Clark Collection* (1932), p. 43, No. 2065

William A. Clark Collection 26.65

Traditionally known as *After Church in the Fields*, Dagnan-Bouveret's oil sketch is undoubtedly a study for *Breton Women at a Pardon* of 1887 (Fig. 10-1), for which the artist was awarded the medal of honor in the Salon of 1889.<sup>1</sup> The finished painting was the result of many preliminary sketches. As Gabriel Weisberg has recently shown, Dagnan-Bouveret also used photographs of Breton women preparatory to his final composition. Since the Corcoran oil, in part, corresponds closely to a photograph taken in the fields near Ormoy,<sup>2</sup> it probably represents an intermediate stage in which the arrangement of figures and details of costume were explored before the artist settled on a final composition.

*Breton Women at a Pardon* was one of several paintings by Dagnan-Bouveret depicting the theme of the pardon (a festival at which an indulgence is granted). Traveling for miles to particular villages during the late spring through early fall, Bretons marched in procession with lighted candles to honor special saints, to pray for absolution, and to receive holy cures.<sup>3</sup> Two other paintings by Dagnan-Bouveret, *The Pardon in Brittany* (1886; Metropolitan) and *Pardon, Brittany* (1888; Montreal Museum of Fine Arts) deal with this subject, which also attracted other artists such as Jules Breton, Léon Lhermitte, Émile Bernard, and Paul Gauguin.<sup>4</sup>



Fig. 10-1. *Les Bretonnes au Pardon*, 1887 (Calouste Gulbenkian Foundation Museum, Lisbon, Portugal)

Here the supplicants rest in the fields near the Church of Rumenguel.<sup>5</sup> The sketch reveals Dagnan-Bouveret's concern for realistic detail—the regional costume, the varied ages of the women, and the seriousness of the occasion. The painting expresses attachment to a simple, rural life as well as faith in enduring spiritual values.<sup>6</sup>

DEBORAH VAN BUREN

<sup>1</sup>Paul Mantz called this work the most expressive of the Salon and the one that would go the farthest. *Salon de 1889*, ed. Ludovic Baschet (Paris: Goupil, 1889), p. 12.

<sup>2</sup>Gabriel Weisberg, "P.A.J. Dagnan-Bouveret and the Illusion of Photographic Naturalism," *Arts Magazine*, 56 (March 1982): 100–105. The photograph is Fig. 15.

<sup>3</sup>See Anatole LeBraz, *The Land of Pardons* (New York: Macmillan, 1906).

<sup>4</sup>See Gabriel Weisberg, "Vestiges of the Past: The Brittany Pardons of Late Nineteenth Century French Painters," *Arts Magazine*, 55 (November 1980): 134–138.

<sup>5</sup>George Lafenestre identifies the location. *Salon of 1889*, p. 37.

<sup>6</sup>Émile Blemont, "La Vie Rustique et le Paysage," *L'Artiste* (May 1889): 367.

## Léon Augustin Lhermitte 1844–1925

Born at Mont-Saint-Père, Lhermitte in the early 1860s studied with Lecoq de Boisboudran. His exhibition in the Salons, which began in 1864, regularly included drawings. He exhibited in London at the English branch of Durand-Ruel, at the Royal Academy in 1872, and at the Dudley Gallery in 1873, where his drawings were well received in the first Black and White exhibition. In 1874 the Salon jury awarded him

a third class medal, which further helped to establish his credentials on both sides of the Channel. He continued to exhibit at the Salon and won the grand prize at the Universal Exposition in 1889.

## 11. WASHERWOMEN ON THE BANKS OF THE MARNE (*Lavandières au Bord de la Marne*) 1898

Oil on canvas 39 $\frac{3}{16}$  x 49 $\frac{1}{8}$  in. (99.5 x 124.8 cm)

Inscription: lower left, "L. Lhermitte/1898"



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*Provenance:* with Boussard & Valadon, Paris 1898; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* Salon, Paris, 1898, No. 776; Louisiana Purchase Exposition, Saint Louis, Missouri, 1904, No. 375

*Bibliography:* Frederic Henriot, "Leon Lhermitte, Painter of French Peasant Life," *The Studio*, 47 (1909): 5, Fig. 3; *Handbook of Clark Collection* (1932), p. 48, No. 2111, as *Lavandières au Bord de la Marne*

William A. Clark Collection 26.111

A prolific painter and regular exhibitor in the Paris Salon, Lhermitte enjoyed success in France<sup>1</sup> as well as international recognition. *Washerwomen on the Banks of the Marne* communicates the artist's personal and artistic philosophy: life was dignified; manual labor, heroic.<sup>2</sup> Lhermitte's commitment to this theme came after the industrial revolution had already attracted many peasants to urban areas. This painting then records a tradition that was gradually disappearing and also makes a compassionate statement about the nature of the French peasant.

One of several compositions depicting peasant women on the banks of the Marne in northern France,<sup>3</sup> the Corcoran's picture presents the artist's typical compositional arrangement: large, solid, three-dimensional figures positioned parallel to the picture plane. Here they are placed within a constricted space in contrast to the open countryside in the background. The hard contours of the figures are achieved by their juxtaposition against the atmospheric landscape. Characteristic of Lhermitte's mature style are the flat brushstrokes thinly applied over the canvas.

Photography fascinated Lhermitte. It is documented that he made use of the camera to capture the movements of workers in motion, but it is unclear whether the artist or his son, an accomplished photographer, took the pictures.<sup>4</sup> Lhermitte's mastery of draftsmanship is displayed in his transferral of the photographic image to the canvas.

Lhermitte brought to his work a sensitivity to the





## RURAL GENRE PAINTING

people he knew as neighbors; indeed these women were probably from his native village of Mont-Saint-Père.<sup>5</sup> He has pointedly endowed them with attitudes of industry and integrity. His artistic abilities as well as his personal sentiments are well embodied in *Washerwomen on the Banks of the Marne*.

SUSAN DAVIDSON

<sup>1</sup>E.g., in 1886 Lhermitte was commissioned by the government to paint portraits for the Sorbonne of the scientists Claude Bernard and Henri Sainte-Claire Deville.

<sup>2</sup>For an in-depth discussion of Lhermitte's philosophy see Mary

M. Hamel, "A French Artist: Léon Auguste Lhermitte (1844–1925)," unpublished PhD dissertation, Washington University, Saint Louis, Missouri, 1974.

<sup>3</sup>For a brief survey of these similar works illustrated as a group see Mary M. Hamel, *Léon Lhermitte* (Oshkosh, Wisc.: Paine Art Center and Arboretum, 1974), Cat. Nos. 22, 31, 41, 43, 53.

<sup>4</sup>*Ibid.*, p. 23.

<sup>5</sup>Hamel discusses the idea that Lhermitte's characters are based on identifiable persons. She included his own comment, "I never invent. All my characters are portraits of someone" (*ibid.*, pp. 17–18, 22).

### Jules Breton 1827–1906

Breton was born in the village of Courrières, where his father was a prosperous landowner and, for a time, mayor. The years 1843 to 1847 he spent in Belgium, studying with Félix de Vigne at the Ghent Academy and also at the Royal Academy. Moving to Paris in 1848 Breton was attracted to politics as well as art. Along with fellow artists and friends J. J. Henner and François Bonvin, he joined the ranks of the republicans. As a painter he turned to Realism, exhibiting his first Realist work in the Salon of 1849. Recognition

came after he won a third class medal in 1855, and he was subsequently awarded a second class medal in 1857 and first class medals in 1859 and 1861. He exhibited at the Universal Exposition in 1867. Breton was also a serious writer; his autobiography, *La Vie d'un Artiste*, was published in 1890.

#### 12. LE COLZA 1860

Oil on canvas 37 $\frac{5}{16}$  x 55 $\frac{1}{4}$  in. (94.7 x 138 cm)

*Inscription:* lower left, "Jules Breton / Courrières 1860"

*Provenance:* bought by Anna Delion, June 1861<sup>1</sup>; sold in estate





sale of Anna Delion, March 19–26, 1862<sup>2</sup>; with C. C. Candano, Ambassador of Peru in Paris, by June 1887<sup>3</sup>; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* Exposition Générale des Beaux-Arts, Brussels, 1860; Salon, Paris, 1861, No. 427; "Jules Breton and the French Rural Tradition," Joslyn Art Museum, Omaha, November 6, 1982–January 2, 1983, as *The Rapeseed Harvest* (*Le Colza* or *Le Moisson de Colza*); traveled to Dixon Gallery and Gardens, Memphis, Tennessee, January 16–March 16, 1983; Sterling and Francine Clark Institute, Williamstown, Massachusetts, April 2–June 5, 1983

*Bibliography:* Théophile Thoré, "Exposition Générale des Beaux-Arts à Bruxelles," *Gazette des Beaux-Arts*, 8 (October 1860): 96; Léon Lagrange, "Le Salon de 1861," *Gazette des Beaux-Arts*, 11 (July 1861): 64<sup>4</sup>; Marius Vachon, *Jules Breton* (Paris: A. Lahure, 1899), p. 86; *Handbook of Clark Collection* (1932), p. 36; Clarence Cook, *Art and Artists of Our Time* (1888; 6 vols. reissued in 3, New York: Garland, 1978), Vol. I, p. 237, as *Colza-Gatherers*; Madeleine Fidell-Beaufort, "Fire in a Haystack by Jules Breton," *Bulletin of the Detroit Institute of Arts*, 57, No. 2 (1979): 61, illus. p. 60, as *The Rape Harvest*; Gabriel P. Weisberg, with Annette Bourrut-Lacouture, "Jules Breton's 'The Grape Harvest at Chateau-Lagrange,'" *Arts Magazine*, 55 (January 1981): 98, illus. Fig. 1; Hollister Sturges, with contributions by Gabriel P. Weisberg, Annette Bourrut-Lacouture, and Madeleine Fidell-Beaufort, *Jules Breton and the French Rural Tradition* (Omaha: Joslyn Art Museum, in association with The Arts Publisher, New York, 1982), No. 13, as *The Rapeseed Harvest* (*Le Colza* or *Le Moisson de Colza*), p. 75, illus. p. 74

William A. Clark Collection 26.14

*Le Colza*, as it was called when exhibited at the Salon of 1861—one of the years that Breton received a first class medal<sup>5</sup>—portrays the tranquil existence of the peasant working in harmony with nature. Set in a landscape replete with the earth's bounty, the idealized figures glorify the rural life Breton observed rapidly declining around him. His *Gleaners* of 1854 (painted three years before Millet's) was one of the earliest expressions of this point of view, and by 1861 his reputation as a painter of "la vie rustique" was firmly established.

Breton chose as a setting for this work his native Courrières, in the north of France, a center for colza, or rape, a plant whose seed was used for making an industrial oil. After 1850, the region of Artois, in which Courrières is located, underwent a sharp increase in population. The area was transformed from a placid agricultural community to a highly industrialized coal-mining district, with all the ensuing problems. Breton's composition, then, is an idealized view of a passing way of life. This was recognized by his contemporaries, notably his biographer, Marius Vachon, who described Breton's scenes of Courrières as evocations of a nearly extinct pastoral tradition.<sup>6</sup>

The idealized reality depicted in *Le Colza* is encapsulated in the standing figure sifting the colza seed. In his review of the exhibition in which this work first appeared, Théophile Thoré described her as "a rustic

nymph, a muse, a goddess."<sup>7</sup> Her pose and expression are indeed reminiscent of a figure in a classical frieze. When it was shown at the Salon of 1861, Léon Lagrange felt that the sifter and the kneeling woman in the left foreground projected great character by virtue of their form and line. However, he admonished Breton to study the nude more carefully, remarking that certain figural passages lacked precision and solidity.<sup>8</sup>

After a trip to Italy in 1870, Breton depicted even more monumental peasant figures. In *La Cribleuse de Colzas* (1886)<sup>9</sup> he portrayed the sifter once again, this time as a solitary figure filling the foreground of the composition. Her face is turned in three-quarter view toward the front of the picture plane. Though still pensive, she is more relaxed in pose and her expression lacks the almost beatific quality of the sifter in the Corcoran painting.

The poetry and autobiographical writings of Jules Breton reverberate with a deep respect for nature and a belief in the goodness of a life spent close to the earth. Vachon wrote that Breton's scenes of Courrières are "consecrated to his native land, a testimonial of his enthusiasm and remembrances. . . . His painting is the active part of his spirit, his vision is always poetic."<sup>10</sup> *Le Colza* is exemplary of Jules Breton's sensitive portrayals of rustic life, deeply personal in origin, yet broad in appeal. ANNA C. NOLL

<sup>1</sup>Breton family archives. I wish to thank Madeleine Fidell-Beaufort and Annette Bourrut-Lacouture for their generous assistance in providing access to information in the family archives. Mme. Bourrut-Lacouture is a descendant of Jules Breton and is currently organizing the archives. Anna Delion was the mistress of Prince Napoleon (1822–1891), cousin of Napoleon III.

<sup>2</sup>Lugt, *Catalogue des Ventes 1860–1900*, p. 16. Annette Bourrut-Lacouture also verified this information in correspondence, February 28, 1983.

<sup>3</sup>Breton family archives.

<sup>4</sup>It is obvious from Lagrange's description of the two paintings *Le Colza* and *Les Sarcleuses* that he confuses their titles. As a result, the illustration on p. 65 of his article is mislabeled *Le Colza* when it actually depicts *Les Sarcleuses* (the weeders).

<sup>5</sup>Breton also exhibited *Le Soir*, *Les Sarcleuses*, and *L'Incendie* in the Salon of 1861.

<sup>6</sup>Marius Vachon, *Jules Breton* (Paris: A. Lahure, 1899), p. 102. For an additional discussion of the changing face of Courrières, particularly in relation to Breton's paintings of the late 1880s, see Hollister Sturges, *Jules Breton and the French Rural Tradition* (Omaha: Joslyn Art Museum, in association with The Arts Publisher, New York, 1982), p. 20.

<sup>7</sup>Théophile Thoré, "Exposition Générale des Beaux-Arts à Bruxelles," *Gazette des Beaux-Arts*, 8 (October 1860): 96.

<sup>8</sup>Léon Lagrange, "Le Salon de 1861," *Gazette des Beaux-Arts*, 11 (July 1861): 64. See also n. 4 above.

<sup>9</sup>The painting is reproduced in Vachon, *Breton*, plate facing p. 132, and is listed in "Catalogue de l'Oeuvre," p. 145.

<sup>10</sup>Vachon, *Breton*, pp. 102, 125.





### Jean-François Millet 1814–1875

Born in the French coastal town of Gruchy, Millet received his first training in nearby Cherbourg. A grant from his district enabled him to move to Paris in 1838 and study in the studio of Paul Delaroche. Millet first exhibited in the Salon of 1840. During the 1840s he divided his time between Paris and Cherbourg and finally settled permanently in Barbizon in 1849. Although he continued to show at the Salon and won a first class medal in 1864, recognition did not come until the late 1860s. In 1868 he was made a Chevalier of the Legion of Honor.

#### 13. THE NEWBORN (*Le Nouveau-Né*) c. 1858–1860<sup>1</sup>

Charcoal heightened with white chalk on blue-gray paper  
16½ x 12½ in. (41.9 x 31.7 cm)

*Inscription:* lower right, "J.F. Millet"

*Verso:* charcoal sketch of *Faggot Gatherers*<sup>2</sup>

*Provenance:* M. Marmontel by 1887; sold Hotel Drouot, Paris, March 28, 1898, No. 162; with I. Montaignac 1898; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* Millet retrospective, École des Beaux-Arts, Paris, 1887, No. 98; "19th and 20th Century European Drawings," National Gallery of Art, Washington, D.C., July 11–August 29, 1965

*Bibliography:* Alfred Sensier and Paul Mantz, *La Vie et l'Oeuvre de Jean-François Millet* (Paris, 1881), p. 91; Alfred Sensier, *Jean-François Millet: Peasant and Painter*, trans. Helena De Kay (Boston: James R. Osgood, 1881), p. 103; Louis Soullie, *Les Grands Peintures aux Ventes Publiques. Jean-François Millet* (Paris, 1900), p. 129, as *L'Agneau Nouveau-Né*; Étienne Moreau-Nélaton, *Millet Raconté par Lui-Même* (Paris: Henri Laurens, 1921), Vol. II, Fig. 171, p. 114, as *Le Nouveau-Né*; *Handbook of Clark Collection* (1932), p. 51, No. 2118, as *Shepherdess and Sheep*

William A. Clark Collection 26.118

The young shepherdess carrying the baby lamb in the folds of her apron in *The Newborn* is one of the many peasant types on the Barbizon Plains that Millet portrayed. Though he presents a realistic interpretation of rural life, Millet's choice of subject intimates both religious symbolism and his own political convictions.

Millet's early childhood years were strongly influenced by the religious training he received from his pious grandmother and his uncle, who was a village priest.<sup>3</sup> This background may be reflected in the image of the shepherdess. The gestures of the young girl leading the flock and protecting the baby lamb suggest such biblical themes as sacrifice, birth and rebirth, and protection for religious followers.

The political overtones of the work evolved from Millet's own observations. He left Paris for the village of Barbizon in 1849, during a period of rapid industrialization and political turmoil. Millet witnessed the contrast of the dissatisfied factory workers, who had forsaken their rural lives for jobs in burgeoning urban areas, with the laborers who remained bound to the land.<sup>4</sup> The newborn lamb and the young shepherdess may symbolize the continuity of old traditions, sheep-herding representing an occupation of pre-industrial France.

The sketch on the verso, possibly a study for other paintings and drawings of faggot gatherers, makes a harsher comment on the peasant's struggle for survival. A group of three women gather wooden chips and stray branches from the ground. These women, wives of woodcutters in the Forest of Fontainebleau, were the poorest of the poor. They owned no land and depended for their livelihood on the certificate of indigence granted to them by the commune,<sup>5</sup> which allowed them to practice their "trade." Millet's paintings and drawings of the workers of the forest record the hardships of this lowest class of peasants who were gradually forced off the land to find work in industry.<sup>6</sup>

Because of the subject matter and its realistic portrayal, Millet's work was attacked as socialist and subversive by the bourgeoisie and conservative critics. The 1848 Revolution and the subsequent uprising





Verso: *Faggot Gatherers*

during the June Days had intensified the bourgeoisie's distrust of both the industrial proletariat and the peasant. In the 1850s, an era of prosperity during the Second Empire, Millet painted individuals who continued to struggle for survival; his paintings and drawings acted as a reminder of poverty in France at a time when the public preferred to look at subjects drawn from the Bible, history, or mythology. Not until the mid-1860s did representations of rural life become acceptable subjects for Salon paintings.<sup>7</sup> To the Salon audience peasants now personified honest labor and the work ethic. Their surroundings represented the simple life of the past and unchanging values in a swiftly changing world.

Millet's naturalistic images in charcoal, pastels, and black crayon enjoyed wide circulation.<sup>8</sup> In *The Newborn* the artist outlines with heavy lines the form of the girl, the sheep, and the ladder against the tree. He blends the charcoal lines to create the softer tones of gray, highlighting them with white chalk, and allows the blue-gray paper to show through. Millet's movement away from color toward black and white resulted from his shift from expression of a mood toward naturalism.<sup>9</sup> However, he does not just duplicate nature but provides his own interpretation. By only suggesting the features of the shepherdess, Millet preserves her privacy. Her anonymity and monumental proportions contribute to her image as a symbol of rural labor. In a letter to his friend Sensier, Millet explains that this type of realism developed from his wish to illustrate the meaning of the biblical phrase, "In the sweat of thy face, thou eat bread."<sup>10</sup>

SANDRA TROPPER

<sup>1</sup>The work is dated about 1860 by Étienne Moreau-Nélaton, *Millet Raconté par Lui-Même* (Paris: Henri Laurens, 1921), Vol. II, Fig. 171 and p. 114. The 1858–1860 date is Robert Herbert's (see n. 2 below).

<sup>2</sup>Robert Herbert, who has dated *The Newborn* to 1858–1860, has also noted that the sketch of the *Faggot Gatherers* on the verso may be the preliminary drawing for other works of the same subject dated 1851–1852. He also states that the possible ten-year difference in dates between the front and back is not unusual. See correspondence from R. Herbert in object file, Corcoran Gallery, January 5, 1975.

<sup>3</sup>An account of the early religious training Millet received from his grandmother and uncle is provided by Alfred Sensier, *Jean François Millet, Peasant and Painter*, trans. Helena De Kay (Boston: James R. Osgood, 1881). Sensier based much of this biography on his friendship with Millet and correspondence with the artist. Biblical quotations that Millet incorporates in letters are used by Sensier to prove that religion prevailed as a guiding force throughout the artist's life. Robert Herbert points out in "Millet Reconsidered," *Museum Studies I* (Art Institute of Chicago, 1966), that there are only four paintings and twenty drawings after 1849 that deal directly with a religious theme. However, he finds throughout Millet's work "a rediscovery of rural life as the living continuation of the Bible . . . as the embodiment, in a secular fashion, of the pre-modern world. . ." (p. 33).

<sup>4</sup>Moreau-Nélaton, *Millet Raconté*, Vol. I, p. 89.

<sup>5</sup>Honoré de Balzac, *Les Paysans*, trans. Katharine Prescott Wormeley as *Sons of the Soil* (Boston: Roberts Brothers, 1890), pp. 89–90.

<sup>6</sup>When the rights to the use of the land were denied to the faggot gatherers and woodcutters in the 1850s, they were forced to leave for the factories and quarries in the industrial centers of France. G. Dupeaux, *Aspects de l'Histoire Sociale et Politique du Loir et Cher 1848–1914* (Paris: Mouton, 1962), pp. 158 and 432–433.

<sup>7</sup>Robert Herbert, *Jean François Millet* (Paris: Grande Palais, 1975–1976, and London: Arts Council of Great Britain, Hayward Gallery, 1976), p. 14.

<sup>8</sup>*Ibid.*, pp. 111 and 151. Large canvases were costly for patrons. Millet was able to produce more of the smaller works, which took less time, at a lower cost to art collectors. Millet did many drawings of flocks of sheep with shepherds and shepherdesses, subjects that fascinated him all his life. This particular image of the girl with the baby lamb enjoyed wide circulation in France in the 1880s after being engraved by Braquemond for Georges Petit (Sensier, *Millet, Peasant and Painter*, p. 103). In addition, a version of the drawing was photographed by Adolphe Braun and reproduced in a series of postcards by the end of the century. The 1875 *Art Journal* article "The Painter Millet," published as a follow-up to the artist's obituary, includes a similar composition entitled *La Petite Bergère*, identified as a wood engraving (pp. 183–184). Millet also produced a horizontal version of this same image, a pastel drawing, dated 1866, in the Boston Museum of Fine Arts, I. Lair Collection. See Paul Gsell, *Millet*, trans. J. Lewis May (London: John Lane, Bodley Head, 1928), p. 6 and illus. 38, and Moreau-Nélaton, *Millet Raconté*, Vol. III, p. 7 and illus. 222.

<sup>9</sup>Herbert, *Millet*, p. 151.

<sup>10</sup>Sensier, *Millet, Peasant and Painter*, p. 111, and Moreau-Nélaton, *Millet Raconté*, Vol. II, p. 138.



## RURAL GENRE PAINTING

### Jean Charles Cazin 1841–1901

Cazin's father, a physician, moved his family from Samer to Boulogne-sur-Mer in 1846. Cazin studied at

the École Gratuite de Dessin, under Lecoq de Boisboudran and on the latter's recommendation he obtained a teaching position at the École Spéciale d'Architecture in Paris. In 1868 he became the director of





the École de Dessin and curator of the museum in Tours. After the Franco-Prussian War he moved to England, where he earned a living decorating ceramics for the Fulham Pottery Company. In 1875 he returned to France, settled in Equihen, and developed an interest in landscape painting. His works were accepted at the Salon beginning in 1876. He received a first class medal in 1880, was named Chevalier of the Legion of Honor in 1882, and was awarded a gold medal at the Universal Exposition in 1889 and the Grand Prix in 1900.

#### 14. REST BEFORE NIGHTFALL (*Halte avant la Nuit*)<sup>1</sup> 1883

Oil on canvas 47<sup>7</sup>/<sub>8</sub> x 41<sup>5</sup>/<sub>16</sub> in. (121.7 x 105 cm)

*Inscription:* lower left, "J. C. Cazin 1883"

*Provenance:* sold American Art Association, 1892, No. 146; James F. Sutton 1893; I. Montaigne, Paris; bought by William A. Clark 1909; bequeathed to the Corcoran 1926

*Exhibition:* Special Exhibition of the American Art Galleries, New York, 1893, No. 50

*Bibliography:* Léonce Bénédict, *Jean Charles Cazin* (Paris: Librairie de l'Art Ancien et Moderne, 1902), pp. 33–35 (*étude* for *Voyageurs*, p. 37); Frank Gibson, *Six French Artists of the Nineteenth Century* (London: Roxburghe House, 1925), pp. 51, 52, as *Les Voyageurs*; *Handbook of Clark Collection* (1932), illus. p. 23, No. 2019, as *Halte de Voyageurs avant la Nuit*; *Clark Collection* (1978), illus. p. 121, Fig. 100, as *Rest before Nightfall* (*Angelus*)

William A. Clark Collection 26.19

In the Salons between 1876 and 1888 Cazin exhibited other biblical subjects similar to *Rest before Nightfall*.<sup>2</sup> This large-scale composition is in the same style as *The Flight into Egypt*, also in the Corcoran's collection (as *Weary Wayfarers*).<sup>3</sup> Cazin was not literally interpreting biblical stories; instead, he set his figures, often clothed in modern dress, against the landscape of his native Picardy, with the intention of evoking a sentimental response.<sup>4</sup> This approach won Cazin a first class medal at the Salon of 1880 for his painting *Ismael*.

In *Rest before Nightfall* two weary travelers, the man carrying an infant, pause on their journey at the end of the day. Above them a quarter moon rises out of a silvery sky. Despite their distinctive nineteenth-century dress, the travelers were almost certainly intended to evoke Mary and Joseph resting on their flight into Egypt. This composition is part of a series of paintings executed in the same manner alluding to the Holy Family. *The Flight into Egypt* portrays the same wayfaring family, and *La Journée Faite* (Musée

de Lyons),<sup>5</sup> exhibited in the Salon of 1888, completes the cycle.

The painting is also a personal statement of Cazin's love for his own family. In fact, his wife and son probably served as models for this composition.<sup>6</sup> The muted colors and sketchy application of paint add an ephemeral delicacy to one of Cazin's most poetical works, aptly praised by Cazin's biographer, Léonce Bénédict: "Nowhere more than here, in these bewitching poetic works, is the imagination so aroused with images of the past than by these touching, serene, and soothing pictures, *La Journée Faite* and *Voyageurs*."<sup>7</sup>

PATRICIA RAYNOR

<sup>1</sup>The Corcoran's vertical files state that this painting was referred to as "Cazin's Angelus," alluding to Millet's painting of that name, by the artist's friends and admirers in Paris.

<sup>2</sup>Although *Rest before Nightfall* was not submitted to the Salon, it is consistent with his other Salon entries of the same period. Frank Gibson notes that *Les Voyageurs* was one of five panels intended to be reproduced in tapestry (*Six French Artists of the Nineteenth Century*, London: Roxburghe House, 1925, p. 51), but this information has not been confirmed nor is it supported by other data on the artist's commissions.

<sup>3</sup>Illustrated in Léonce Bénédict, *Jean Charles Cazin* (Paris: Librairie de l'Art Ancien et Moderne, 1902), plate following p. 64, as *La Fuite en Egypte*.

<sup>4</sup>See Henri Frantz, "A Great French Landscape Painter: Jean Charles Cazin," *Studio*, 45 (November 1911): 10.

<sup>5</sup>Illustrated in Bénédict, *Cazin*, plate between pp. 28 and 29.

<sup>6</sup>Cazin is known to have used his family as models for other compositions. See Gabriel Weisberg, "Jean Charles Cazin: Memory Painting and Observations at the Boatyard," *Cleveland Museum Bulletin*, 68 (January 1981): 10. Marie-Noëlle Pinot affirms that Cazin's wife and son were used as models for a number of sketches; "L'Oeuvre de Jean-Charles Cazin au Musée de Tours," *Revue du Louvre et des Musées de France*, 5/6 (1981): 369. My assumption that Cazin had used his wife and son as models for *Rest before Nightfall* was confirmed by Gabriel Weisberg, to whom I am grateful for comments on Cazin's use of "personal symbolism" and for his review of my preliminary research.

<sup>7</sup>Bénédict, *Cazin*, p. 34.

#### Pierre Édouard Frère 1819–1886

Edouard Frère was the son of a Parisian music publisher. In 1836, already an accomplished painter, Frère entered the atelier of Paul Delaroche. He made his Salon debut in 1842 and continued to participate regularly in these exhibitions, receiving a third class medal in 1851 and a second class the next year. He was appointed Chevalier of the Legion of Honor in 1855, and a collection of his work was shown in the Universal Exposition of 1867. Because of the appeal of his



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paintings as well as the admiration and support of John Ruskin, Frère's popularity extended to Britain and America. His sentimental view of peasant children led to the development of a School of Sympathetic Art, centered in Ecoen, some eight miles from Paris, where Frère had settled in 1847.

### 15. PREPARING FOR CHURCH 1835

Oil on panel 21 $\frac{7}{8}$  x 18 $\frac{1}{2}$  in. (55.5 x 46.7 cm)

*Inscription:* lower left, "Ed. Frère 18[35?]"

*Provenance:* J. Taylor Johnston Collection; sold New York, S.P. Avery, December 21, 1876, lot 159; bought by the Corcoran

*Exhibitions:* "Tribute to W. W. Corcoran," George Washington University, Washington, D.C., October 4–31, 1952, No. 3; "The Realist Tradition: French Painting and Drawing, 1830–1900," Cleveland Museum of Art, November 12, 1980–January 18, 1981; traveled to Brooklyn Museum, March 7–May 10, 1981; St. Louis Art Museum, July 23–September 20, 1981

*Bibliography:* Edward Strahan, ed., *The Art Treasures of America* (1879–1882; reprint New York: Garland, 1977), Vol. I, p. 14; Clara Stranahan, *A History of French Painting from Its Earliest to Its Latest Practice* (New York: Scribner's, 1888), p. 393; Gabriel P. Weisberg, *The Realist Tradition: French Painting and Drawing, 1830–1900* (Cleveland: Cleveland Museum of Art, 1980), p. 96, illus. p. 97, Cat. No. 64

76.12

*Preparing for Church* exemplifies the sentimental paintings for which Édouard Frère achieved a reputation. This type of art, referred to in the nineteenth century as Sympathetic Genre,<sup>1</sup> had its roots in seventeenth-century Dutch genre painting and moralizing pictures by Chardin and the Le Nain brothers. Its revival in the paintings of Frère and others in the nineteenth century paralleled the emergence of a provincial middle class.<sup>2</sup> Frère's cognizance of the genre paintings of Chardin is reflected here in the steep perspective, hexagonal floor tiles, open door in the background, and utilitarian objects in still-life arrangements.

Although the last two numbers of the inscription are not legible, the work has been dated 1853.<sup>3</sup> Earlier sources place it in 1835,<sup>4</sup> a date which seems more acceptable stylistically. The composition reflects features of Chardin's compositions not present in Frère's work after 1847.<sup>5</sup> The vivid color and linear crispness are not consistent with the freer brushwork and more subdued palette of his later style. The busy peasant children of later works such as *Little Housekeeper* (1857) and *Helping Herself* (1859)<sup>6</sup> wear rustic clothing, woolen stockings, and sabots. The children in *Preparing for Church* have the well-scrubbed appearance of middle-class provincials dressed in their Sunday best and posed in unruffled stillness.

The three principal figures are placed in the foreground of a modest interior. The carefully stored pot-

tery on the open pantry shelves, the pewter candlestick on the mantel, and the pictures hanging above suggest that this is a middle-class house. The young boy would no doubt rather be romping with his friends than "preparing for church," yet he is standing patiently with a serious countenance while his mother adjusts his tie. His younger sister watches her mother attentively as if contemplating her own future role.

The earnest concern of the mother as she puts the final touches to her children's dress conveys a didacticism not found in Frère's late works, in which his subjects are engaged in daily tasks of rural life. In 1835 Frère would have been aware of the new level of cooperation between church and state initiated by the restored monarchy in 1814 and sustained under Louis Philippe (1830–1848). Between 1814 and 1830 there was a substantial increase in formal religious structure and a renewed participation in the traditional rituals of the church. The subject of Frère's painting may well be a reflection both of the growth in the role of the clergy and the strength of the family in French society. Appropriate to the 1835 date, *Preparing for Church* presents a positive statement of the nature of life in the early years of the July Monarchy.

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<sup>1</sup>Clara Stranahan, *A History of French Painting from Its Earliest to Its Latest Practice* (New York: Scribner's, 1888), p. 392.

<sup>2</sup>Stanley Meltzoff, "The Revival of the Le Nains," *Art Bulletin*, 24 (September 1942): 259–286. Meltzoff points out that the Le Nain brothers, who painted genre scenes in the seventeenth century, were rediscovered in the nineteenth century by the critic Champfleury on the heels of the revival of Chardin.

<sup>3</sup>The Corcoran accession record states that the work is signed "(?) Frère '53." Gabriel Weisberg's essay on the painting in *The Realist Tradition: French Painting and Drawing, 1830–1900* (Cleveland: Cleveland Museum of Art, 1980) likewise states that it is signed and dated '53.

<sup>4</sup>Sources in which the work is dated 1835 are Stranahan, *History of French Painting*; Edward Strahan, ed., *The Art Treasures of America* (1879–1882; reprint New York: Garland, 1977), Vol. I, p. 14, and the Corcoran conservation files of 1880 and 1885.

<sup>5</sup>W. D. Conway, "Edouard Frère and Sympathetic Art in France," *Harper's New Monthly Magazine* (November 1871): 801–814. In reference to Frère's early work Conway states that the artist must have studied Chardin's work and specifically *Saying Grace* (1740), which was in the Louvre collection in 1835. Such didactic narratives with similar compositional arrangements appear frequently in Chardin's oeuvre.

<sup>6</sup>Both in the collection of the Walters Art Gallery, Baltimore.





### Eugène Carrière 1849–1906

Born in Gournay, Carrière was initially trained for a career in lithography. At nineteen, however, he enrolled in the atelier of Alexandre Cabanel to study painting. After the brief interruption of the Franco-Prussian War, he finished his studies with Cabanel and married in 1877. He made his debut at the Salon in 1876 exhibiting *La Jeune Mère*. Carrière supplemented his income in the early years by working as a decorator at the Sèvres Porcelain Factory, where he met Auguste Rodin. By 1885 his works had increased in popularity and he won numerous awards, including a second class medal at the 1885 Salon and a first class award at the Universal Exposition in 1889. He was also named Chevalier of the Legion of Honor in 1889.

#### 16. ARSÈNE CARRIÈRE (formerly *Baby*) 1899–1900

Oil on canvas 21 $\frac{7}{8}$  x 18 $\frac{1}{4}$  in. (55.6 x 46.4 cm)

*Provenance:* Edward C. and Mary Walker; bequeathed to the Corcoran 1937

*Exhibitions:* "Eugène Carrière, 1849–1906: Seer of the Real," Allentown Art Museum, Pennsylvania, November 2, 1968–January 26, 1969, as *The Baby*; traveled to High Museum of Art, Atlanta, February 16–March 16, 1969; Akron Art Institute, May 20–August 3, 1969; California Palace of the Legion of Honor, San Francisco, November 15, 1969–January 11, 1970; Minneapolis Institute of Art, February 22–May 5, 1970

*Bibliography:* Eugène Carrière, 1849–1906: *Seer of the Real* (Allentown, Penn.: Allentown Art Museum, 1969), illus. 5, p. 29, as *The Baby*

Edward C. and Mary Walker Collection 37.8

Traditionally called *Baby*, this painting is in fact a portrait of Arsène Carrière, the painter's youngest daughter, who was born in 1899.<sup>1</sup> Called Toutiti by her father, Arsène looks every bit the happy, well-fed child. The work is typical of the subjects Carrière treated throughout his life and displays his characteristic manner of painting.

Carrière used his brush both to draw the form as well as to color it. This technique owes no small debt to Thomas Couture, who taught Carrière to regard the *ébauche* (underpainting) not only as an acceptable substitute for the high finish and tight drawing of academic painting, but as a preferable alternative. With the *ébauche* the artist can describe all the important elements of an image without resorting to a tightly controlled final brushstroke. This effect is particularly evident in the folds of the baby's dress.

Carrière's paintings are difficult to categorize. Viewed by some as a Symbolist because of the dream-like nature of his images, he has also been called a Romantic and identified with the *juste milieu*.<sup>2</sup> However, his paintings of women and children are intensely personal. Projecting a spiritual aura, they remain emblems of Carrière's strong attachments to domestic life. A devoted father and husband, he chose to convey through his paintings the particular goodness of each member of his family and his love for them.

PAMELA DAVIS

<sup>1</sup>Hans Haug, *Eugène Carrière, 1849–1906, Exposition au Château des Rohan*, June 12–September 20, 1964 (Strasbourg: Museum of Strasbourg, 1964), n.p. The identity of the subject was established by the likeness of the child and the silver rattle that appears in a known portrait of 1900.

<sup>2</sup>The *juste milieu* (middle-of-the-road) were considered moderns since they used the loose brushwork of the Impressionists and rejected the tightness of the academic style yet embraced more traditional subject matter.

### Théodule Augustin Ribot 1823–1891

Born at St. Nicholas d'Attez near Rouen, Ribot in 1845 moved to Paris, where he supported his family as a bookkeeper and gilder among other occupations. He studied briefly with Auguste-Barthelemy Glaize. Ribot's early work, mainly urban genre scenes, was repeatedly rejected by the Salon juries, prompting his friend François Bonvin to exhibit Ribot's paintings along with those of Whistler and Fantin-Latour in a public exhibition at his studio in 1859. By 1861 Ribot was at last accepted at the Salon and subsequently ex-





hibited in Amsterdam, Munich, and Vienna. He preferred to paint religious subjects in a style with obvious reference to the seventeenth-century Spanish painters Velázquez and Ribera. He was inducted into the Legion of Honor in 1878 and received a third class medal at the Universal Exposition in the same year.

### 17. SEATED WOMAN<sup>1</sup> c. 1880–1885

Oil on canvas 18 x 14½ in. (45.7 x 36.8 cm)

*Inscription:* lower left, "T. Ribot"

*Provenance:* Mrs. Frank Moss; given to the Corcoran 1929

*Exhibitions:* "French Salon Paintings from Southern Collections," High Museum of Art, Atlanta, January 21–March 3, 1983; traveled to Chrysler Museum, Norfolk, April 4–May 15, 1983; North Carolina Museum, Raleigh, June 25–August 21, 1983

*Bibliography:* Eric M. Zafran, *French Salon Paintings from Southern Collections* (Atlanta: High Museum of Art, 1982), p. 154, illus. p. 155

Gift of Mrs. Frank Moss 29.6

The contemplative mood of *Seated Woman* is typical of Ribot's work after 1870. In 1871 the artist's studio in Argenteuil and its contents were destroyed by the invading Prussian army, forcing him to move to Colombes. The loss of his home as well as the disruption of his professional life deeply affected Ribot.

The figure here is probably the artist's daughter Louise (1857–1916), who frequently posed for him. This identification is supported by several sketches of her from early 1870.<sup>2</sup> However, the painting is less a portrait than a study of mood. Seated in an undefined space with only her face and apron highlighted against the darkness, the woman looks down at the books in her lap in a thoughtful attitude. Isolated in space, she projects a spirituality that is transcendent and convincing. The pervasive air of introspection suggests that Ribot may have been aware of contemporary German romantics.<sup>3</sup> In this insightful portrait Ribot achieves a psychological interpretation of the sitter that is both fascinating and disturbing.

Plagued by serious illness and loss of income during the last decade of his life, he painted only close friends and family. During this time Ribot expanded his compositions to include the full figure while retaining the psychological quality of portraiture. *Seated Woman* exemplifies the characteristics of his very late style and therefore may be dated 1880–1885.<sup>4</sup>

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<sup>1</sup>The traditional title of the painting is *Seated Woman*; it has also been referred to as *Woman Seated*.

<sup>2</sup>Gabriel P. Weisberg, *The Realist Tradition: French Painting and Drawing, 1830–1900* (Cleveland: Cleveland Museum of Art, 1980). This exhibition catalogue illustrates several of Ribot's oil sketches of Louise (see, e.g., p. 245, illus. 215 and 216).

<sup>3</sup>Ribot's participation in international exhibitions in Munich in 1869 and in Vienna in 1873 provided him with an opportunity to see German romantic paintings.

<sup>4</sup>Eric Zafran, in *French Salon Paintings from Southern Collections* (Atlanta: High Museum of Art, 1982), p. 154, suggests an earlier date, c. 1865, but within Ribot's oeuvre the 1880s seem more likely.

### Albert André 1869–1954

Born in Lyon, André began painting about 1892, studying at the Académie Julian and the atelier of Adolphe Bouguereau. In 1894 he participated in his first exhibition in the Salon des Independants. While he was a curator of the Musée de Bagnols-sur-Cèze, André continued to paint landscapes, still lifes, and interior scenes. He participated in exhibitions of the Salon d'Automne from 1904 to 1944 as well as in the Salon des Tuileries in 1923, 1924, and 1926. In 1924, through the efforts of art dealer Durand-Ruel, André's works were shown in galleries in New York and Buenos Aires. He continued to paint and to exhibit his work in the United States and London, in addition to Paris, until his death at Avignon in 1954.





## 18. THE OPEN WINDOW c. 1910

Oil on canvas 21 $\frac{3}{8}$  x 16 $\frac{1}{16}$  in. (54.3 x 42.1 cm)

*Provenance:* Mrs. Louis C. Lehr; bequeathed to the Corcoran 1930

Bequest of Mrs. Louis C. Lehr 30.4

André was a versatile artist whose works reflect in both mood and style those of Renoir, Vuillard, and Bonnard. In *The Open Window* the influence of Vuillard and Bonnard is especially evident. The subject of women engaged in everyday activities within a domestic environment was ubiquitous in Western art of the late nineteenth and early twentieth centuries, and Vuillard and Bonnard both explored this theme in a group of small paintings done during the closing decade of the nineteenth century. Intimate in size and subject, compositions such as Vuillard's *Dans la Bibliothèque* of 1896 and Bonnard's *Interior* of 1898 have been classified under the label Intimism.

In addition to the thematic similarities in André's depiction of a young woman intently sewing, *The Open Window* also reveals stylistic affinities to these two masters. This is evident in the loose, impressionistic brushwork and the dazzling patterned effects of the wallpaper and the landscape beyond the window. However, André's painting is more structured and naturalistic and his palette is darker than either Vuillard's or Bonnard's, indicating a conservative interpretation of an avant-garde mode. It was perhaps the combination of this technical approach and the strong support of Durand-Ruel which accounted for André's popularity among American collectors.<sup>1</sup>

MARY KAY HASTINGS

<sup>1</sup>George Besson, *Albert André, 1869–1954: Peintures et Dessins* (Saint-Denis: Musée Municipale d'Art et d'Histoire, 1970), p. 8. It should be noted that André's popularity in America preceded that of Matisse by some ten years, Picasso by twenty years, and Bonnard by half a century.

### Félix François Georges Philibert Ziem 1821–1911

Born in Beaune, Ziem first studied art in Dijon at the École des Beaux-Arts, where in 1839 he won a prize for his landscape and architectural drawing. After working briefly in Marseilles as a construction foreman, he traveled to Rome and Venice in 1842. The next several years were spent touring Europe as well as Russia and the Near East. Returning to Paris, Ziem had his Salon debut in 1849 with a group of paintings of Near Eastern and Italian subjects. Despite his constant travels, Ziem exhibited regularly at the Salon. A prolific and popular artist until the time of his death, he received numerous awards, including a third class medal in the Salon of 1851 and first class medals in 1852 and 1855. He was designated Chevalier of the Legion of Honor in 1857, Officer in 1878, and Commander in 1908.

## 19. STREET SCENE IN CAIRO 1870–1890

Oil on panel 28 $\frac{3}{8}$  x 15 $\frac{1}{4}$  in. (72 x 41.3 cm)

*Inscription:* lower right, "Ziem"

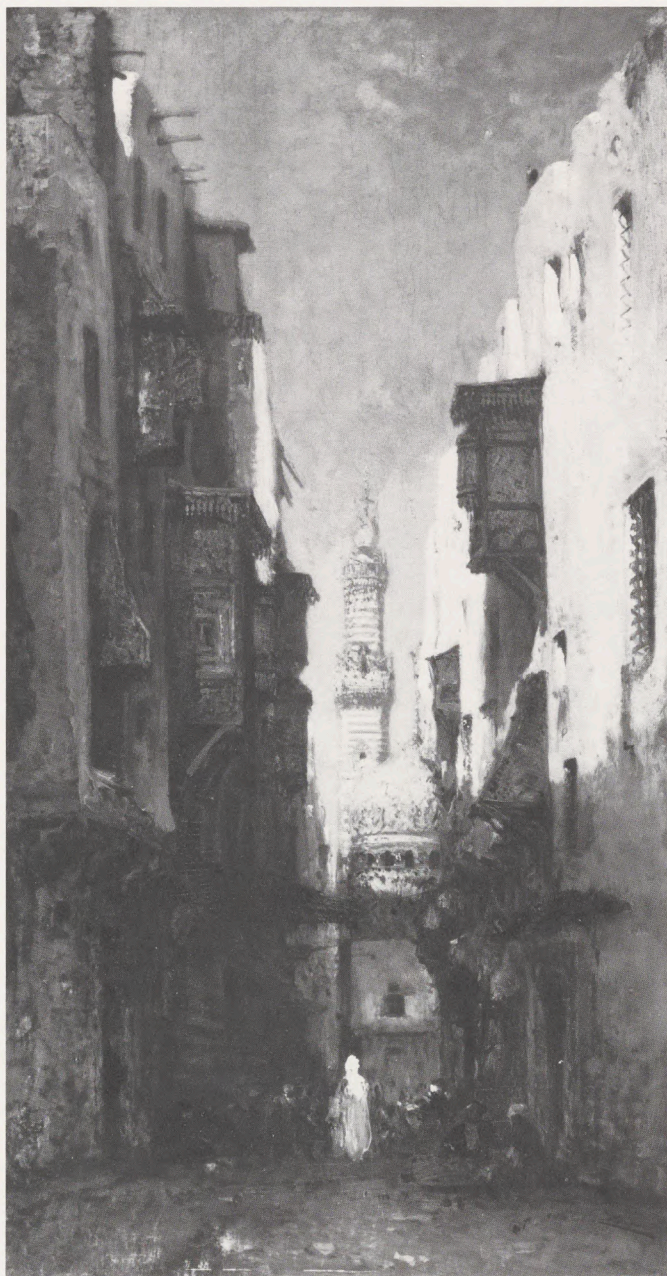
*Provenance:* Baronne de Gunzburg; sold Hotel Drouot, Paris, December 12, 1892; George E. Lemon; given to the Corcoran 1897

Gift of George E. Lemon 97.10

*Street Scene in Cairo* is typical of other works painted by Félix Ziem after 1870<sup>1</sup>; here the striding white-robed figure focuses attention on the mosque he is approaching. The tower and dome of the building are painted not as a record of objective fact but as an embodiment of subjective qualities. Ziem, with small drops of jewel-like pigment, captures the ephemeral quality of the rosy, sunlit surface.

In his drawings as a young architecture student, Ziem filled sketchbooks with views of towns, complex urban spaces, architectural details of houses, palaces, and monuments. These drawings give the appearance





of mass, weight, and volume. In his mature work, volume and weight disappear; the forms are reduced to plays of light and shadow, decorative reflections, and atmosphere. The artist's architectural interest in the ruins and the monuments of the past is tempered by Romantic tradition, which looked to these for their bizarre and exotic attributes rather than their plastic qualities.

*Street Scene in Cairo* was probably derived from a sketch done at the scene. Ziem made drawings and oil sketches on panel, cardboard, and canvas and also included many studies in a journal that he kept.<sup>2</sup> Typically his studies were deliberately executed, carefully recording the exact details. From the many versions of

one subject, Ziem chose, if not the best composition, the best view to emphasize the picturesque.<sup>3</sup>

Ziem's *Orient* is one of fantasy, sunlight, and color. *Street in Cairo* responded to a taste which enjoyed well-painted scenes, decorative and immediately comprehensible.

ELSA SANTOYO-UPTON

<sup>1</sup>Pierre Miquel, *Félix Ziem, 1821–1911* (Maur-la-Jolie: Éditions de la Martinelle, 1978), Vol. I, p. 298.

<sup>2</sup>*Ibid.*, pp. 11, 29, 30–33, 37.

<sup>3</sup>See Linda Nochlin, "The Imaginary Orient," *Art in America*, 71 (May 1983): 127, for a discussion of the picturesque in Orientalist art.

### Henri Alexandre-Georges Regnault 1843–1871

Born in Paris the son of a renowned chemist, Henri Regnault studied first with Louis Lamothe and then, when he was seventeen, with Alexandre Cabanel. In 1866, at the age of twenty-three, he won the Prix de Rome. In the same year, while in Rome, Regnault met the Spanish artist Mariano Fortuny, who encouraged him to study Spanish subjects and art. After living in Italy for two years Regnault went to Madrid, where he studied the works of Goya and Velásquez. In 1870 he crossed over to Tangier in Morocco and painted a number of brightly colored works which captured the exoticism of that city. He returned to France at the outbreak of the Franco-Prussian War. He died in combat at Buzenal, a town near Paris, when he was only twenty-eight.

#### 20. HEAD OF A MOOR [attributed to Regnault] c. 1870

Oil on canvas 16 $\frac{3}{8}$  x 12 $\frac{5}{8}$  in. (42.2 x 32 cm)

*Provenance:* R. M. Kauffman; given to the Corcoran 1954

*Exhibitions:* "Orientalism: The Near East in French Painting, 1800–1880," Memorial Art Gallery of the University of Rochester, New York, August 27–October 17, 1982; traveled to Neuberger Museum, State University of New York College at Purchase, November 14–December 23, 1982

*Bibliography:* *Orientalism: The Near East in French Painting, 1800–1880* (New York: University of Rochester, 1982), illus. p. 85, Fig. 86

Gift of R. M. Kauffman 54.9

Standing in a blaze of color and light, as if on stage, the Moor turns his head in a dramatic gesture. The broad, descriptive strokes of color, as well as the composition, reflect the artist's knowledge of Velásquez, whose work Regnault studied while in Spain in 1868. That he was aware of Delacroix's exotic subject matter, color, and technique is also evident in the painting and in other Arab subjects painted in Tangier in 1870,<sup>1</sup> the probable date of this exuberant oil sketch.

Although unsigned,<sup>2</sup> there is little reason to doubt the attribution to Regnault, whose promising career was cut short by his death in the Franco-Prussian



EXOTIC GENRE PAINTING





War. Certainly it seems consistent with the painterly style in finished works by the artist. However, comparable sketches of Blacks by Regnault's contemporaries<sup>3</sup> make an incontrovertible attribution impossible at this time.

The vigorous brushwork and vibrant color act to elicit a romantic response to the proud and fiery Black at a time when French and western European colonialism was undermining Africa's traditional way of life. The subject's exotic appearance and heroic demeanor reflect contemporary European attitudes toward Africans as noble and picturesque figures.

ELSA SANTOYO-UPTON

<sup>1</sup>See Henry Cazalis, *Henri Regnault, Sa Vie et Son Oeuvre* (Paris, 1872) for other Arab subjects of this period.

<sup>2</sup>The work bears an apocryphal monogram which was retained but overpainted in a recent restoration; see conservation photographs in the object file, Corcoran.

<sup>3</sup>See, e.g., *Head of a Black Man* by Léon-Joseph-Florentin Bonnat in the Ackland Art Museum, Chapel Hill, North Carolina, reproduced in John Minor Wisdom, *French Nineteenth Century Oil Sketches: David to Degas* (Chapel Hill: Ackland Memorial Art Center, 1978), Plt. 3.

### Eugène Samuel Auguste Fromentin 1820–1876

Fromentin's father, a doctor who practiced in La Rochelle, was an amateur artist. In 1840 Eugène Fromentin went to Paris to study law, but he soon also developed an interest in art. After finishing his law degree in 1843, he enrolled briefly in the studios of Jean Charles J. Rémond and Louis Cabat. Through a friend, the watercolorist Charles Labbé, Fromentin was introduced to the Orientalist watercolors of Delacroix, Gabriel-Alexandre Decamps, and Prosper Marilhat. Impressed by an 1844 exhibition of Marilhat's works, he made a trip to Algeria in 1846. In his first Salon exhibition the following year, he won a second class medal with two Algerian scenes. Returning to Algeria in 1847–1848 and again in 1852–1853, he made a number of colorful, exotic sketches which served as the basis for almost all of his finished artwork. A frequent exhibitor at the Salon, he was awarded a first class medal and was named Chevalier of the Legion of Honor in 1859. In addition to his career as a painter, he was an equally important writer and critic. Fromentin's most significant literary contribution, a series of essays on Dutch and Flemish painters, was published the year before his death.

#### 21. ARAB HORSEMAN c. 1846–1848

Watercolor and pencil on paper laid down 13 $\frac{1}{8}$  x 9 $\frac{3}{4}$  in. (33.4 x 24.8 cm)

*Inscription:* lower left, "Eug. Fromentin"



*Provenance:* Edward C. and Mary Walker; bequeathed to the Corcoran 1937

Edward C. and Mary Walker Collection 37.16

*Arab Horseman* presents a picture of nomadic desert life. A rider—one of those whom Balzac called “tigers of humanity”—is either leaving for or returning from a hunt (a falcon is sketched in pencil in the upper left of the sky). The horse and flying bird, recurring symbols of liberty in Fromentin's work, reinforce the idea of the Bedouin as a truly free man perpetually moving across the boundless space of the desert. Here the harmony between man and animal is underscored. It is the need for water which makes the Arab and his horse mutually dependent; without each other they would be at the mercy of their hostile environment.

Fromentin first observed the North African desert in 1846. Idealized by memory and imagination, these and later observations were published in his *Un Été dans le Sahara*.<sup>1</sup> The subject of the watercolor is typical of works Fromentin began exhibiting at the Salon in the late 1840s: paintings of desert people and their life in the caravans, their halts and night encampments. It is rare, however, in its depiction of a woman and her role in the desert life. Regarding another work from the same period it was observed: “The



male denizen of the Sahara does absolutely nothing. Labor is left to women. It is theirs to provide food and water."<sup>2</sup>

The figural grouping in *Arab Horseman* probably served as a prototype for a later composition entitled *Thirst*.<sup>3</sup> Perhaps painted on the spot, the Corcoran watercolor displays both Fromentin's concern with details and his rapidity of execution (note the unfinished lower extremities of the woman on the right).<sup>4</sup> The attention given to the color of the clothing, the precise rendering of certain figural details, and the effects of

the desert light on the landscape add documentary veracity to the artist's essentially poetic view of the natural man.

ELSA SANTOYO-UPTON

<sup>1</sup>*Un Été dans le Sahara* was published in *Revue de Paris* in June, August, September, and November of 1854 and appeared as a volume in 1857.

<sup>2</sup>Louis Gense, *Eugène Fromentin, Peintre et Écrivain*, trans. Mary Caroline Robbins (Boston: J.R. Osgood, 1883), p. 38.

<sup>3</sup>Georges Baum, *Fromentin: Huit Reproductions Facsimile en Couleurs* (Paris: Pierre Lafitte, 1912), p. 23.

<sup>4</sup>See Gense, *Fromentin*, pp. 43–44.

### Jehan-Georges Vibert 1840–1902

At the age of sixteen Vibert enrolled at the École des Beaux-Arts, studying under Félix Joseph Barrias, a follower of Ernest Meissonier. Vibert achieved official

recognition quickly, at first through his Spanish genre scenes and later through satirical paintings which often dealt with the clergy. At the same time he enjoyed a successful literary career, writing two books and several plays for the Comédie Française. His first





Salon exhibition was 1863; he received medals in 1864 and 1867 and was made an Officer of the Legion of Honor in 1882. Immensely successful as a genre painter, he also achieved a reputation for his paintings of contemporary military scenes, especially during the reign of Napoleon III.

## 22. THE NATURALISTS late 1870s

Oil on panel 20<sup>3</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>8</sub> in. (51.7 x 63.9 cm)

*Provenance:* August Whittingham; bequeathed to the Corcoran 1980

*Bibliography:* Jehan-Georges Vibert, *La Comédie en Peinture* (London: Tooth and Sons, 1902), illus. p. 153

Bequest of August Whittingham, 1980.11

*The Naturalists* exhibits the two dominant characteristics of Vibert's work, anecdotal satire and masterful execution. His charming, often comic subjects<sup>1</sup>—in this case two elegantly dressed eighteenth-century gentlemen examining a butterfly—made him extremely popular and eminently collectible in both France and America in the late nineteenth and early twentieth centuries. Clarence Cook said of him:

*He is one of the most familiar names in America of all the French world of artists, for his pictures, painted in a vein of good-natured cynicism, and with their mocking irreverence only slightly veiled, appear to be as much relished here as in Paris itself.*<sup>2</sup>

According to style<sup>3</sup> and subject, *The Naturalists* can be placed in the late 1870s. The title and date are based on a sketch and watercolor of the same subject published in Edward Strahan's *The Art Treasures of America* (1880) and *Études in Modern Art* (1881).<sup>4</sup> Before 1867 Vibert's subject matter consisted solely of religious and historical subjects; after that date he adopted the playfully satirical tone which is evident in the Corcoran painting.

The relationship between Vibert's theatrical productions and his paintings was strong. As a result, many of his paintings and watercolors appear as one-act comedies. Though *The Naturalist* does not relate to a particular play, it did appear as an unannotated illustration in Vibert's book *La Comédie en Peinture*, in a chapter entitled "The Victims of the Church." The focus of the chapter is a painting called *The Dragonfly*, in which a rotund cardinal (the most frequent of Vibert's characters) is examining the insect which, after a struggle to keep his balance, he has finally captured. Vibert laments the plight of the dragonfly and refers to the hunters of the "pauvres Bestioles" as barbarous.<sup>5</sup> The two gentlemen in *The Naturalists* also glory in their pursuit, and the doomed butterflies could perhaps be viewed as "Victims of the Enlightenment."

Vibert's work reflects the strong Neo-Rococo trend

which appeared in the second half of the nineteenth century. Realistic in detail and crisply drawn, *The Naturalists*, in its playful allusion to the previous century, exhibits a fanciful historicizing that was an important feature of the Second Empire.

LESLIE GEPFERT

<sup>1</sup>Vibert was also the author of *La Comédie en Peinture* (London: Tooth and Sons, 1902), as well as several vaudeville comedies including "Le Tribune Mécanique" and "Verglas."

<sup>2</sup>Clarence Cook, *Art and Artists of Our Time* (1888; reprint New York: Garland, 1978), p. 114.

<sup>3</sup>Stylistically it appears to be very similar to *The Sketching Class* (Cleveland Museum of Art), which appeared in the 1881 Salon under the title *Un Atelier le Soir*. Both works exhibit the same degree of clarity and precision of brushstroke.

<sup>4</sup>At the time of its bequest in 1980 the painting was untitled and undated. Like many of Vibert's paintings *The Naturalists* never appeared in a Salon exhibition.

<sup>5</sup>*La Comédie en Peinture*, p. 153.

## Louis Gabriel Eugène Isabey 1803–1886

Born in Paris, Eugène Isabey was the son and student of portrait miniaturist Jean-Baptiste Isabey. Initially the younger Isabey looked to the sea as a career. After doing some paintings of the harbor at Le Havre he recognized his love for art and dedicated his efforts to becoming an artist. He was immediately successful and received a first class medal with a marine landscape at his first Salon exhibition in 1824. His pictures of historical and political events came to the attention of Louis Philippe, and he was invited to become an official painter for the court. He accompanied Louis Philippe to Tréport as recorder of Queen Victoria's visit in 1843. He continued to paint historical genre scenes during the Second Empire. Isabey's anecdotal scenes and palette, derived from Delacroix, influenced such contemporaries as Boudin, Diaz, and Monticelli.

## 23. A CELEBRATION 1874

Oil on canvas 25 x 21 in. (63.5 x 53.3 cm)

*Inscription:* lower left, "E I 74"

*Provenance:* George I. Seney; sold American Art Association, February 13, 1891, lot 228; bought by the Corcoran

*Exhibitions:* "French Masterworks: A Loan Exhibition from the Corcoran Gallery of Art," Museum of New Mexico, Santa Fe, July 1–August 13, 1959, No. 15; "French Salon Paintings from Southern Collections," High Museum of Art, Atlanta, January 21–March 2, 1983; traveled to the Chrysler Museum, Norfolk, April 4–May 15, 1983; North Carolina Museum of Art, Raleigh, June 25–August 21, 1983

*Bibliography:* Eric M. Zafran, *French Salon Paintings from Southern Collections* (Atlanta: High Museum of Art, 1982), p. 130, illus. p. 131

91.3





Isabey's figural compositions fall into two distinct groups, early historical works and late costume pieces. As court painter during the reign of Louis Philippe (1830–1848), he recorded royal events and painted scenes celebrating the history of France. His oeuvre reveals a stylistic debt to seventeenth-century Dutch and Flemish masters, particularly Rubens, whose Marie de Medici cycle in the Louvre undoubtedly provided him with inspiration. From 1848 until his death in 1886 Isabey's paintings focus less on detail and more on mood and color. Works from this time can be properly designated costume pieces—no longer actual events, but period themes.<sup>1</sup>

Called *The Wedding Festival* when purchased in 1891, the subject of this richly colored and thickly painted work is uncertain, and a less specific title seems warranted. The title *A Celebration*<sup>2</sup> is more in line with contemporary perception of the artist's intention in such compositions. Théophile Gautier, for example, wrote of another work of historical genre by the same artist, exhibited in 1855, "M. Isabey shows a *Ceremony of the Sixteenth Century*—what is this ceremony? We don't know; but that doesn't matter."<sup>3</sup>

Theatrical in lighting and composition, *A Celebration* recalls scenes from historical plays set in sixteenth- and seventeenth-century France by such popular dramatists as Alexandre Dumas.<sup>4</sup> Here the costumes and furnishings suggest the time of Louis XIII (1610–1643): décolletage had by then become ac-

ceptable in female dress, and male costume had not yet assumed the elegance it would have in Louis XIV's reign.<sup>5</sup> Moreover, the turned, high-back chairs are typical of the furniture of that era.

Isabey is less interested in depicting a specific event than in painting deeply colored satin and the glittering effect of illumination as it highlights the figures. Nevertheless, the setting evokes memories of France's monarchy and in so doing hints at the artist's possible royalist sympathies during the early years of the Third Republic.

LESLIE GEPFERT

<sup>1</sup>For a discussion of his costume pieces, see Fogg Museum of Art, *Eugène Isabey* (Cambridge, Mass.: Harvard University, 1967), n.p.

<sup>2</sup>This was the title it had by the time it was exhibited in 1959.

<sup>3</sup>Théophile Gautier, *Les Beaux-Arts en Europe* (Paris, 1856), p. 97.

<sup>4</sup>Fogg Museum of Art, *Isabey*, n.p.

<sup>5</sup>Eric M. Zafran (*French Salon Paintings from Southern Collections*, Atlanta: High Museum of Art, 1982, p. 130) has suggested Mary Queen of Scots as the figure entering the hall; however, Mary died in 1587 when the ruff and high collar were still an integral part of a lady's costume. Isabey, though not an antiquarian, would have been acquainted with historical costumes.

## Adolphe Joseph Thomas Monticelli 1824–1886

Born in Marseilles, Monticelli studied drawing for three years at a local art school, and then at twenty-two he enrolled in the studio of academic painter Paul Delaroche in Paris. It was the collection at the Louvre, however, where he copied Rembrandt, Titian, and Veronese and was introduced to works by Delacroix, that had the strongest impact on his stylistic development. He returned to Marseilles for a time, but on a second trip to Paris around 1856 he met Delacroix and also Barbizon artist Narcisse Diaz de la Peña, with whom he painted in Paris as well as at Barbizon. In 1865 Monticelli was commissioned to make a decoration for the Palace of the Tuileries. At the outbreak of the Franco-Prussian War in 1870, he returned permanently to his native Marseilles. An extremely prolific artist, Monticelli never limited himself in subject matter; he painted still lifes, landscapes, genre, mythological scenes, and portraits. At the time of his death his works were admired and collected not only in Paris but in England and Scotland.

### 24. TESTING THE FATES c. 1860

Oil on canvas 75 $\frac{3}{8}$  x 38 $\frac{3}{4}$  in. (191.4 x 98.4 cm)

*Provenance:* sold Delarbeyrette Collection and Henry M. Johnson 1893; sold Dr. E. M. Harris 1899; Edward C. and Mary Walker; bequeathed to the Corcoran 1937





*Exhibitions:* "Private Collection of E. Chandler Walker," Detroit Museum of Art, April 1905, No. 45; "Monticelli: His Contemporaries, His Influence," Museum of Art, Carnegie Institute, Pittsburgh, October 1978–September 1979

*Bibliography:* Willa Kay Samors, "Adolphe Monticelli and the Art of His Time," MA thesis, University of Chicago, 1955, p. 58; André Alauzen and Pierre Ripert, *Monticelli: Sa Vie et Son Oeuvre* (Paris: Bibliothèque des Arts, 1969), p. 59, illus. p. 81; Aaron Sheon, *Monticelli: His Contemporaries, His Influences* (Pittsburgh: Museum of Art, Carnegie Institute, 1978), p. 43, illus. pp. 42 and 171

Edward C. and Mary Walker Collection 37.38

Monticelli, who received little critical recognition during his artistic career, created richly textured land-

scapes, still lifes, and fantasy paintings in the *fête-galante* tradition. One of his imaginative subjects, *Testing the Fates* may have been part of a large decorative program once thought to have been commissioned for Empress Eugénie's suite at the Tuileries.<sup>1</sup> The work reveals the artist's involvement with the Rococo re-vival, which began during the reign of Louis Philippe (1830–1848) and flourished during the Second Empire of Napoleon III (1852–1870).

With its array of exquisite females presumably engaged in telling fortunes with a cup and coins, *Testing the Fates* is thematically reminiscent of eighteenth-century subjects painted by Boucher and Fragonard. However, its melancholic tone and rich textures are nineteenth-century qualities that reveal the direct influence of Diaz, Monticelli's friend and mentor.<sup>2</sup>

*Testing the Fates* also seems a precursor of Symbolism. Nocturnal and pale, the dreamlike setting suggests the elusive, moody night world of the Symbolists. The ambiguous gestures and movements of the figures add to the mystery. Twisting gracefully, the two females in the upper left have a spectral sensuality, a provocativeness not found in the other four figures. Although no direct connections can be established, these women seem close in spirit to the languishing ladies of Monticelli's English Pre-Raphaelite contemporaries.<sup>3</sup> Throughout his career Monticelli painted delicate women in fantasy worlds, but none have the haunting quality of the two dark-haired beauties silhouetted at the top of *Testing the Fates*.

ELAINE WERTHEIM

<sup>1</sup>*Testing the Fates* is linked stylistically and thematically to four other large canvases all dated approximately 1859–1860: *Cupid's Offering* (California Palace of the Legion of Honor), "The Pet Dove" *Introducing a Portrait of the Empress Eugénie* (Norton Gallery, West Palm Beach), *Empress Eugénie and Her Attendants* (Honolulu Academy of Art), and *The Peacock Garden* (private collection). *Testing the Fates* and *Cupid's Offering* were originally part of the same screen, which appears in an 1860 photograph of Monticelli's friend Léon Chave. It is not known if all the works were commissioned. At the time of their creation Chave did commission Monticelli to decorate the ceiling of the Café Eldorado in Marseilles. Although the so-called companion pieces are stylistically different from the ceiling decoration, it is possible that they were intended to be part of the café's decorative scheme. See Willa Kay Samors, "Adolphe Monticelli and the Art of His Time," MA thesis, University of Chicago, 1955, p. 58; Alfred Werner, "Monticelli: Logical Colorist," *Arts* (October 1959): 44–47; André Alauzen and Pierre Ripert, *Monticelli: Sa Vie et Son Oeuvre* (Paris: Bibliothèque des Arts, 1969), p. 59; and Aaron Sheon, *Monticelli: His Contemporaries, His Influence* (Pittsburgh: Museum of Art, Carnegie Institute, 1978), p. 43.

<sup>2</sup>A work such as Diaz's *Young Girl with a Dog* (1885; Chrysler Museum, Norfolk) is compositionally and thematically close to *Testing the Fates*.

<sup>3</sup>Monticelli may have seen the works of Holman Hunt, Ford Maddox Brown, and John Millais in Paris at the 1855 Universal Exposition. However, none of the works exhibited by the



## FANTASY GENRE PAINTING

Pre-Raphaelites there seem to be possible thematic or stylistic sources for Monticelli. The first Monticelli retrospective was held in London in 1888 at the Dowdeswell Gallery. His works may have been known to the second-generation Pre-Raphaelites such as Burne-Jones. For a discussion of Monticelli's post-

humous popularity see Sheon, *Monticelli*, pp. 99–100.

I wish to thank Aaron Sheon of the University of Pittsburgh, Robert Wiles of the National Gallery of Art, and Robert Vose of the Vose Gallery, Boston, for discussing this work with me.





**Ignace Henri Théodore Fantin-Latour**  
1836–1904

Born in Grenoble in southeastern France, Henri Fantin-Latour first studied with his father, a portrait painter, and then, beginning in 1860, with Horace Lecoq de Boisboudran. He supplemented his formal studies by copying Old Master paintings in the Louvre. Invited to England by Whistler in 1859, Fantin found a receptive market for his work there. In the 1860s he began to explore lithography and during the 1870s frequently exhibited both prints and paintings. He participated often in the Salon, but his work did not gain recognition until the late 1870s. He was made a Chevalier of the Legion of Honor in 1879. Although reclusive in his later years, Fantin remained productive, receiving awards until his death.

**25. LA TOILETTE 1896**

Oil on canvas 25 $\frac{7}{8}$  x 21 $\frac{3}{4}$  in. (65.7 x 55.2 cm)

*Inscription:* lower right, "Fantin Latour"

*Provenance:* purchased from the artist by Mrs. Edward C. Walker 1904<sup>1</sup>; bequeathed to the Corcoran 1937

*Exhibitions:* Salon, Paris, 1896, No. 782; "Private Collection of E. Chandler Walker," Detroit Museum of Art, April 1905, No. 47; "The Edward C. and Mary Walker Collection," Willistead Art Gallery, Windsor, Ontario, October 8–29, 1958, No. 5; "French Masterworks: A Loan Exhibit from the Corcoran Gallery of Art," Museum of New Mexico, Santa Fe, July 1–August 13, 1959; "French Salon Paintings from Southern Collections," High Museum of Art, Atlanta, January 21–March 3, 1983; traveled to Chrysler Museum, Norfolk, April 4–May 15, 1983; North Carolina Museum of Art, Raleigh, June 25–August 21, 1983

*Bibliography:* Roger Marx, "Souvenirs sur Fantin-Latour," *Les Arts* (October 1904): 5; Frank Gibson, *The Art of Henri Fantin-Latour* (London: Drane's, 1924), p. 215; Adolphe Jullien, *Fantin-Latour: Sa Vie et Ses Amitiés* (Paris: Lucien Laveur, 1909), p. 209; Henri Floury and Mme. Fantin-Latour, *Catalogue de l'Oeuvre Complet de Fantin-Latour* (Paris: H. Floury, 1911), p. 171; Michelle Verrier, *Fantin-Latour* (New York: Harmony Books, 1978), p. 24; Eric M. Zafran, *French Salon Paintings from Southern Collections* (Atlanta: High Museum of Art, 1982), p. 100, illus. p. 101

Edward C. and Mary Walker Collection 37.15

*La Toilette*, which depicts Venus with her attendants in an ephemeral, dreamlike world, epitomizes Fantin's dilemma as an artist torn between the new and the old, between realism and imagination. Like many painters of the late nineteenth century, Fantin wished to be creative and daring, yet his conservative training and personality led him to believe that "good" art is built upon the principles of the Old Masters.<sup>2</sup> Fantin's solution was to paint in two very different styles. His still lifes and portraits, for which he is perhaps best admired today, were painted in a realistic manner, but he viewed his figurative works, such as this piece, as

his major artistic contribution.<sup>3</sup> As he once wrote of his aims: "I am always painting still life, but my true self, which takes shape day by day, will out. . . . I render with all the reality possible to me, the dreams, the things that pass momentarily before my eyes."<sup>4</sup>

Paintings like *La Toilette*, although stylistically distinctive, display Fantin's respect for the Old Masters, whom he assiduously copied at the Louvre.<sup>5</sup> Here the influence of Titian is apparent in the lush reds and golds and in the mythological subject matter. There are also echoes of eighteenth-century French art in the intimate scale and rhythmic composition, and a contemporary allusion appears in the seated partially nude woman in the lower right corner. With her back toward the viewer, she recalls a figure in Ingres' *Turkish Bath* of which Fantin had made a drawing in 1863.<sup>6</sup>

After Fantin's first large-scale allegorical work was rejected by the Salon, he began to paint on a smaller scale.<sup>7</sup> Although the still lifes and portraits remained a reliable source of income, the allegorical paintings were gradually accepted.<sup>8</sup> Works such as *La Toilette* attracted a knowledgeable and discriminating international clientele, including the Americans Mrs. Edward Walker and Senator William Clark.<sup>9</sup> Fantin was respected not only for his remarkable technique but also for his ability to create a make-believe world where the viewer can escape the realities of modern life.

LISA SIMPSON

<sup>1</sup>Eric Zafran notes that Mrs. Walker bought *La Toilette* from the artist the day before he died. *French Salon Paintings from Southern Collections* (Atlanta: High Museum of Art, 1982), p. 26.

<sup>2</sup>Michelle Verrier, *Fantin-Latour* (New York: Harmony Books, 1978), pp. 7, 9.

<sup>3</sup>Gustave Kahn, *Fantin-Latour* (New York: Dodd, Mead, 1927), p. 28.

<sup>4</sup>*Ibid.*

<sup>5</sup>Theodore Reff, "Copyists in the Louvre 1850–1870," *Art Bulletin*, 46 (1964): 555. Fantin was greatly admired by his contemporaries for his zeal and diligence in copying the Old Masters. His favorite subjects were the Venetian artists, although he also copied eighteenth- and nineteenth-century French artists.

<sup>6</sup>Fantin's 1863 drawing *Le Bain Turc d'Ingres* (Paris, Musée du Luxembourg) is after one of the original square-shaped paintings. However, since Ingres' painting was already in its final oval shape in 1863, Fantin must have made the drawing from the Marville Photo dated October 7, 1859, which documents the original version. The information regarding the photograph is from Helene Toussant's exhibition catalogue *Le Bain Turc d'Ingres* (Paris: Musée de Louvre, 1971), p. 8.

<sup>7</sup>Verrier, *Fantin-Latour*, p. 8. The large fantasy painting rejected was *La Féerie* (1863; *Enchantment*, Musée des Beaux-Arts, Montreal).

<sup>8</sup>Douglas Druick, "Les Dernières Oeuvres d'Imagination," in *Fantin-Latour*, exhibition catalogue (Paris: Petit Palais, 1983), p. 341.

<sup>9</sup>Clark collected *Arcadia—Women Bathing* by Fantin-Latour.





Jean-Baptiste Camille Corot\*

## 26. BACCHANTE WITH TAMBOURINE

(*La Bacchante au Tambourin*) 1860

Oil on canvas 23 $\frac{1}{16}$  x 40 $\frac{1}{8}$  in. (58.7 x 101.8 cm)

*Inscription:* lower left, "Corot 1860"

*Provenance:* M. Bascle 1883; with Durand Ruel, Paris 1897; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* "Exposition Retrospective de Tableaux et Dessins," Durand-Ruel, Paris, 1878, No. 113; "Masterpieces of the Corcoran Gallery of Art," Wildenstein Gallery, New York, January 28–March 7, 1959, p. 20; "Retrospective of Paintings by Jean-Baptiste Camille Corot," Wildenstein & Co., New York, October 30–December 6, 1969, Cat. No. 46

*Bibliography:* Alfred Robaut, *L'Oeuvre de Corot* (Paris: H. Floury, 1905), Vol. III, p. 12, No. 1277, illus. p. 13; *Handbook of Clark Collection* (1932), p. 40, No. 2041, illus. p. 28; Lionello Venturi, *Corot Exhibition* (Philadelphia: Philadelphia Museum of Art, 1946), p. 22; *Clark Collection* (1978), cover illus.

William A. Clark Collection 26.41

*Bacchante with Tambourine* belongs to a painting tradition of classical nudes extending from Giorgione's *Venus* and Titian's *Venus of Urbino* through Ingres' *Venus Anadyomène*. Corot exhibited nudes in landscapes in four Salons before 1860: *Diana Surprised at the Bath by Acteon* (1836), *Young Girls Bathing* (1843), *The Company of Diana* (1855), and *La*

*Toilette* (1859).<sup>1</sup> In these Salon paintings he depicted groups of partially draped or nude figures usually bathing in streams in the shifting sunlight under great trees. A number of Corot's paintings, however, are of single female nudes in indefinite outdoor settings; these he called nymphs or bacchantes.<sup>2</sup> Followers of Bacchus, the bacchae or maenads often expressed the emotional, irrational side of man. They were also wood creatures who worshipped nature and wore vine leaves in their hair. It is in this guise that Corot portrays the bacchante. She rests on a panther skin, Bacchus' attribute, but only her tambourine suggests wild bacchanalian dancing.

This painting is clearly a nineteenth-century variation on a classical theme. The dancing figures, whether four or five of them, are like the woodland nymphs or Italian peasant dancers of earlier Corot works.<sup>3</sup> Their presence directs the eye back into a hazy, mysterious world. This bacchante's vine wreath has been replaced by a nineteenth-century hair ribbon reminiscent of one worn by the lady in Corot's *In the Studio*.<sup>4</sup> Serious and sultry, she looks out almost provocatively at her audience.

MURIEL McCLANAHAN

\*See entry 3, p. 28, for a biography of Corot.

<sup>1</sup> Alfred Robaut, *L'Oeuvre de Corot* (Paris: H. Floury, 1905), Nos. 363, 462, 1065, 1108.

<sup>2</sup> Single nudes in landscapes painted before 1860 listed in



Robaut (*ibid.*) are Nos. 379, 660, 1031, 1046, 1070, 1100, 1216, 1276, 1333–1335.

<sup>3</sup>Such as *Site des Environs de Naples*, Salon of 1841, Robaut (*ibid.*), No. 377.

<sup>4</sup>There are three paintings with the same title from about the same period (1865–1868): National Gallery of Art, Washington; Baltimore Museum of Art; and the Louvre. These are illustrated in Jean Leymarie, *Corot* (New York: Rizzoli, 1979), p. 140.

## 27. Jean-Jacques Henner (1829–1905)

Born in Bernwiller in the western French province of Alsace, Henner displayed an aptitude for art at an early age. His first masters were Charles Gutzwiller and Gabriel Guérin. In 1847 a stipend from his district allowed him to study in Paris with Martin Drolling and François Picot. Winning the coveted Prix de Rome in 1858, Henner studied for five years in Italy. In 1863 he made his Salon debut with a picture that brought him a third class medal and critical recognition. As his popularity increased, Henner received many honors, including a first class medal in 1878, a Grand Prix in 1900, and the title of Grand Officer of the Legion of Honor in 1903. He died at the age of seventy-six in Paris.

### STANDING WOMAN c. 1903

Oil on canvas 39 $\frac{9}{16}$  x 21 $\frac{1}{2}$  in. (100.5 x 54.6 cm)

*Inscription:* lower left, "JJ Henner"

*Provenance:* Edward C. and Mary Walker; bequeathed to the Corcoran 1937

*Bibliography:* Alice Graeme, "The Walker Collection at the Corcoran," *Washington Post*, October 31, 1937, n.p.

Edward C. and Mary Walker Collection 37.23

A painter of portraits, biblical subjects, and woodland scenes of bathing nymphs, Henner is perhaps best known for his variations on the red-headed figure which appears in *Standing Woman*. Because his sylvan compositions varied so little in subject and style, it is difficult to date Henner's works. However, this painting may be tentatively linked to a sheet containing two sketches of the same figure on the verso of a letter dated 1903.<sup>1</sup>

Often given an attribute such as a platter, a wheel, or a water jar, the seductive women in his figurative paintings are variously called Salome, Herodias, Catherine, and Rebecca. The figure in the Corcoran work with her attribute too indistinct for identification remains nameless. Some critics questioned Henner's repetition of subject matter and his lack of concern for content, but his supporters argued that his heroines are "anonymous in their troubling and deep beauty. . . . Of what importance does the name of the woman have? She is beautiful and that is everything."<sup>2</sup>



Although anonymous, the figure in *Standing Woman* projects her individuality with a deep, melancholic gaze. The pervading air of sadness perhaps reflects Henner's increasingly pessimistic feelings after the Franco-Prussian War and the subsequent German annexation of his native Alsace.<sup>3</sup> This somber mood is heightened by the juxtaposition of a dark mass of trees with a brilliant patch of azure sky in a crepuscular light. The artist had developed this background and twilight atmosphere while still a student in Italy and employed it throughout his career.<sup>4</sup>

The dreamlike quality of *Standing Woman* is achieved by the artist's blending of contours into the background with a stiff brush, a technique he also perfected in Italy, while copying works by Correggio



and Titian.<sup>5</sup> This use of delicate *sfumato* found favor with contemporary critics, who called Henner both the "Correggio from Alsace"<sup>6</sup> and the "Corot of the human figure."<sup>7</sup>

NANCY J. IACOMINI

<sup>1</sup>For illustration of the drawing, see "The Non-Dissenters," Fifth Exhibition, Shepherd Gallery, New York, 1976, exhibition catalogue, No. 101. While it is possible that Henner hastily sketched an idea for a new composition on the back of a recently received letter, and then at a later date painted this canvas, it is also possible that the artist was recording a work mentioned in the letter as being recently sold.

<sup>2</sup>A. Silvestre, "Le Nu," *L'Exposition des Beaux-Arts* (Salon of 1880), quoted in Olivier Lepine, "Jean-Jacques Henner," *Équivoques* (Paris: Musée des Arts Decoratifs, 1973), n.p.

<sup>3</sup>Albert Boime: "Jean-Jacques Henner," in *The Other Nineteenth Century*, ed. Louise d'Argencourt and Douglas Druick (Ottawa: National Gallery of Canada, 1978), p. 124.

<sup>4</sup>Clara H. Stranahan, *A History of French Painting from Its Earliest to Its Latest Practise* (New York: Scribner's, 1888), p. 409.

<sup>5</sup>Albert Boime, *The Academy and French Painting in the Nineteenth Century* (London: Phaidon, 1971), p. 130, Figs. 116 and 117; and *Catalogue, Musée J.-J. Henner* (Paris: Braun, n.d.), Nos. 94 and 104.

<sup>6</sup>Richard Muther, *The History of Modern Painting* (London: Henry and Co., 1906), Vol. I, p. 418.

<sup>7</sup>Roger Peyre, "Jean Jacques Henner," *L'Art et les Artistes*, 1 (September 1905): 220.



### Adolphe Joseph Thomas Monticelli\*

#### 28. COROT AND HIS MODELS (*Corot et Son Modeles*) c. 1865

Oil on panel 10¾ x 15 in. (27.2 x 38.1 cm)

*Provenance:* Edmond André 1901; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* Exposition Universelle, Paris, 1900, No. 494

*Bibliography:* Robert Montesquiou, "Monticelli," *Gazette des Beaux-Arts*, 25 (1901): 89; *Handbook of Clark Collection* (1932), p. 51, No. 2132, as *The Group in the Fields*; André Alauzen and Pierre Ripert, *Monticelli: Sa Vie et Son Oeuvre* (Paris: Bibliothèque des Arts, 1969), Fig. 164, p. 98; Aaron Sheon, *Monticelli: His Contemporaries, His Influence* (Pitts-

burgh: Museum of Art, Carnegie Institute, 1978), p. 58  
William A. Clark Collection 26.132

Called *Corot et Son Modeles* when exhibited at the Universal Exposition in 1900,<sup>1</sup> there is no evidence that Corot was Monticelli's subject, although the artists knew each other. The identification of the painter as Corot undoubtedly reflects the reputation he enjoyed at the end of the nineteenth century.

Painted during the mid-1860s, it is stylistically close to contemporary compositions by Monticelli's friend and tutor Narcisse Diaz.<sup>2</sup> For example, its intimate quality parallels such works of Diaz's as *Common with Stormy Sunset* (1855; National Gallery, London). The glittering light and expansive sky reveal Monticelli's fascination with realistic atmospheric effects, a major concern of the Barbizon painters.

As a variation on the theme of the artist at work, *Corot and His Models* celebrates the practice of *plein-air* painting by placing the figures in nature where the quality of light and atmosphere becomes part of the composition. But here Monticelli tempers realism with poetic imagination. The dress of the women seems biblical or medieval rather than mid-nineteenth century, and their poses hint at a symbolic meaning for the work. Standing close to the artist rather than at sketching distance, the women act as artistic muses; the one reaching out to touch the artist suggests poetic inspiration, and the figure holding the sickle perhaps embodies truth to nature. In its blending of nature and poetry, the painting becomes a symbol of artistic creativity.

Monticelli used the theme of models as muses in another work of about the same period. In *Monticelli Painting at Romainville* (1866)<sup>3</sup> three delicately romantic figures, reminiscent of the three graces, languish alongside the painter, watching him work. In both compositions the artist seems unaware of the women, who are clearly imaginary presences rather than real models.

ELAINE WERTHEIM

\*See entry 24, p. 57, for a biography of Monticelli.

<sup>1</sup>After it was bequeathed to the Corcoran in 1926, the title changed to *The Group in the Fields*. In 1969 it was published once again as *Corot et Son Modeles* in André Alauzen and Pierre Ripert, *Monticelli: Sa Vie et Son Oeuvre* (Paris: Bibliothèque des Arts), Fig. 164. In 1979 the Corcoran changed the title back to *Corot and His Models*.

<sup>2</sup>Diaz met Monticelli in 1865 and introduced him to other artists working around Fontainebleau and the Barbizon area. Jean Bouret, *The Barbizon School and 19th Century French Landscape Painting* (Greenwich, Conn.: New York Graphic Society, 1972), p. 200.

<sup>3</sup>Eugene Sochor Collection, Montreal; reproduced in Alauzen and Ripert, *Monticelli*, p. 98.





### Alfred Sisley 1839–1899

Born in Paris to English parents, Sisley entered the studio of Charles Gleyre in 1862, where he met Renoir, Monet, and Bazille. After leaving Gleyre's studio, he worked with his Impressionist friends at Marlotte and participated in their annual independent shows. He also exhibited in the official Salon, beginning in 1866, but this failed to bring him the recognition he desired. Between 1872 and 1880 he traveled throughout France, sketching and painting. In 1883 he settled in the town of Moret, where he remained until his death.

#### 29. MARLY-LE-ROI c. 1875

Oil on canvas 15 $\frac{1}{16}$  x 22 $\frac{1}{8}$  in. (38.3 x 56.2 cm)

*Provenance:* with Durand-Ruel 1877; sold to Joseph E. Widener, New York; Fishhof, New York; with Durand-Ruel 1901; Edward C. and Mary Walker 1905; bequeathed to the Corcoran 1937<sup>1</sup>

*Exhibitions:* "The Edward C. and Mary Walker Collection," Willistead Art Gallery, Windsor, Ontario, October 8–29, 1958, No. 20; "French Masterworks: A Loan Exhibit from the Corcoran Gallery of Art," Museum of New Mexico, Santa Fe, July 1–August 13, 1959, No. 25; "French Paintings from Delacroix to Picasso," Stadthalle, Wolfsburg, Germany, April 8–May 31,

1961, No. 150; "Die Welt Impressionismus," Museum zu Allerheiligen Stadt Schaffhausen, Switzerland, June 29–September 29, 1963

*Bibliography:* François Daulte, *Alfred Sisley: Catalogue Raisonné de l'Oeuvre Peint* (Paris: Durand-Ruel, 1959), No. 184, illus. on facing page (n.p.)

Edward C. and Mary Walker Collection 37.49

Alfred Sisley resided in Marly-Le-Roi, a small provincial town in north-central France, from 1875 to 1877. It was there that Sisley, along with Renoir, Monet, and Berthe Morisot rendered country scenes *en plein air*. Sisley and his comrades moved to Marly-Le-Roi to escape the disruption and turmoil which plagued Paris after the Franco-Prussian War, and it has also been speculated that Sisley, burdened with financial difficulties, came to the country to avoid the high cost of living in the capital.<sup>2</sup>

During this period Sisley experimented with the new theories and principles of Impressionism. This is evident in *Marly-Le-Roi*, where he simplifies the forms, loosens his brushwork, and shows an interest in the atmospheric effects of light. These features of Impressionism, however, are tempered by the influence of Corot and the Barbizon school.<sup>3</sup> Sisley was deeply im-



pressed by Corot's work, particularly the landscapes after 1850. The impact of Corot is apparent here in the softness of Sisley's brushstrokes, the subtle synthesis of green and gray tonalities, and the solidity of form. *Marly-Le-Roi* therefore can be seen as a transitional painting in which Sisley attempts to reconcile the influence of Corot with the new theories of Impressionism.

Although Sisley's work received little recognition during his lifetime, he did have the unrelenting support of the art critic Théodore Duret. It was Duret

who later wrote that Sisley was the "landscapist among Impressionists most preferred by those of sensitive perceptions."<sup>4</sup>

MARY KAY HASTINGS

<sup>1</sup>François Daulte, *Alfred Sisley: Catalogue Raisonné de l'Oeuvre Peint* (Paris: Durand-Ruel, 1959), No. 184.

<sup>2</sup>John Rewald, *The History of Impressionism* (New York: Museum of Modern Art, 1961), p. 260.

<sup>3</sup>Kermit Swiler Campa, *Studies in Early Impressionism* (New Haven: Yale University Press, 1973), p. 91.

<sup>4</sup>Théodore Duret, *Manet and the French Impressionists*, trans. J. E. Crawford Fitch (London: Grant Richards, 1912), p. 164.

### Claude Monet 1840–1926

In 1845 Monet's family moved from Paris to Le Havre, where Monet established himself as an adept caricaturist. In 1858 he met Eugène Boudin, who en-

couraged him to take up painting. The following year in Paris Monet entered the Académie Suisse, but his studies were interrupted in 1860–1861 by military service in Algeria. In 1862 he enrolled in the studio of Charles Gleyre, where he met future fellow Impres-





sionists Renoir, Sisley, and Bazille. In 1871 he moved to Argenteuil, developing the brightened palette and broken brushwork which became the hallmarks of Impressionism. Monet was instrumental in the establishment of the first Impressionist exhibition in 1874. After 1880 his style was transformed and he became interested in serial subjects: his forms became increasingly vague, and by 1890 he was examining single motifs under varying atmospheric and light conditions. These included poplars, haystacks, the Rouen Cathedral, and waterlilies, a subject which preoccupied him until his death at eighty-six.

### 30. WILLOWS AT VÉTHEUIL 1880

Oil on canvas 26 $\frac{3}{16}$  x 32 $\frac{1}{4}$  in. (66.5 x 81.9 cm)

*Inscription:* lower right, "Claude Monet, 188[?]"

*Provenance:* Dr. Filleau; with Durand-Ruel, Paris 1883; Paul Durand-Ruel 1883; with Durand-Ruel, Paris 1890; Potter Palmer 1891; with Durand-Ruel 1892; W. H. Fuller 1893; with Durand-Ruel, New York 1907; Edward C. and Mary Walker 1907; bequeathed to the Corcoran 1937

*Exhibitions:* "Monet," City Art Museum, St. Louis, September 25–October 22, 1957, No. 41; "Claude Monet," Minneapolis Institute of Art, November 1–December 1, 1957, No. 41; "Paintings by Claude Monet," Society of the Four Arts, Palm Beach, Florida, January 3–February 2, 1958, No. 14; "The Edward C. and Mary Walker Collection," Willistead Art Gallery, Windsor, Ontario, October 8–29, 1958, No. 12; "Masterpieces of the Corcoran Gallery of Art," Wildenstein & Co., New York, January 29–March 7, 1959, p. 34; "French Masterworks: A Loan Exhibition from the Corcoran Gallery of Art," Museum of New Mexico, Santa Fe, July 1–August 13, 1959, No. 18; "Claude Monet," Washington County Museum of Fine Arts, Hagerstown, September 1–30, 1971, No. 1

*Bibliography:* Daniel Wildenstein, *Claude Monet: Biographie Raisonné* (Lausanne/Paris: Bibliothèque des Arts, 1974), Vol. I., p. 376, illus. p. 377, Plt. 611

Edward C. and Mary Walker Collection 37.37

*Willows at Vétheuil* depicts the small farming village where Monet lived from 1878 to 1881. The view across the Seine is of nearby Lavacourt. Attracted to the simplicity of Vétheuil, Monet had moved there from busy, industrialized Argenteuil; before that, he had lived in Paris. Monet wrote to the artist Bazille that "one does better when one is alone."<sup>1</sup> "One is too preoccupied with what one sees and hears in Paris. . . . What I do here [Fécamp] . . . will just be the impression of what I shall have felt, I, all alone."<sup>2</sup>

In *Willows at Vétheuil* the "impression" is conveyed by Monet's characteristic techniques: sketchlike brushwork, absence of conventional drawing, and unusually bright, juxtaposed hues.<sup>3</sup> Pigment is applied in broken strokes, a process which Monet called "subdivision of colors," in which visual mixing results from the apparent vibration of adjacent hues. The scintillating surface, almost iridescent in spots, exemplifies Monet's

mature Impressionism.

Monet's aim was to record "'instantaneity: above all . . . the same light spread over everywhere.'"<sup>4</sup> Here, light itself is the subject; light is the rationale for color. Patches of blue, purple, yellow, and green express the particular effect of light on the landscape at a specific time of day. Shadows are not black but deeper tones of varicolored grasses. The critic Chennévières, writing about the Salon of 1880 in which Monet exhibited another view of Lavacourt, remarked of that painting that "'its luminous and clear atmosphere makes all the neighboring landscapes look black.'"<sup>5</sup> Similarly, in this work Monet rejected the convention of painting a constant "color of water": the Seine reflects red, pink, and orange from nearby cottages.

Equated with "spontaneity," Monet's "instantaneity" prompted early critics to complain of haste and lack of "finish." Yet close examination of *Willows at Vétheuil* reveals that spontaneity is the impetus but not the method. On the contrary, Monet's technique involved a deliberate and calculated process in which paintings were completed in successive stages, requiring many studio sessions.<sup>7</sup> Monet wrote to his friend Gustave Geffroy that he worked at a "'desperately slow pace; . . . and more and more, easy things

Fig. 30-1. *Woman Seated under the Willows*, 1880 (National Gallery of Art, Washington, D.C., Chester Dale Collection)





achieved at one stroke disgust me.”<sup>8</sup> This painting exemplifies Monet’s exactitude: five distinct types of brushstrokes can be identified. For example, “corrugated” areas appear as ridges formed by several layers of “texture” strokes, each allowed to dry between applications.<sup>9</sup> *Willows at Vétheuil* rewards close scrutiny: the canvas is a matrix for complex chromatic harmonies.

The year 1880 marks the beginning of Monet’s fascination with series. *Willows at Vétheuil* is one of three paintings developing the same composition with slight variations in viewpoint and in time of day. The other two, both signed and dated 1880, are *Woman Seated under the Willows* (National Gallery of Art, Washington, D.C.; Fig. 30-1) and *Weeping Willows of Vétheuil* (ex Edward G. Robinson Collection, Los Angeles).<sup>10</sup> Each painting represents specific, rather than homogeneous, time. Specificity implies, but does not state, progression in time. Thus the serial relationship of the paintings becomes the subject. Color represents light, and light represents time.

The Vétheuil series forms a link between Monet’s earlier variations, such as the bridge at Argenteuil and the Gare Saint-Lazare, and his later series of poplars, haystacks, Venice, Rouen Cathedral, and ultimately the waterlilies. By 1880 Monet’s process of observation had become ritual, through which the relationships of time and light were explored. The three paintings of willows at Vétheuil presage Monet’s culminating series of waterlilies.

MARILYN F. ROMINES

<sup>1</sup>Letters to Frédéric Bazille, in Gaston Poulain, *Bazille et Ses Amis* (Paris: La Renaissance du Livre, 1932), p. 38.

<sup>2</sup>*Ibid.*, p. 131.

<sup>3</sup>Richard Schiff, “The End of Impressionism,” *Art Quarterly*, 1 (Autumn 1978): 346.

<sup>4</sup>Linda Nochlin, *Impressionism and Post-Impressionism, 1874–1904* (New York: Prentice-Hall, 1966), p. 34. Nochlin quotes from Monet’s letter to Gustave Geffroy, October 7, 1890, in Geffroy’s *Claude Monet: Sa Vie, Son Temps, Son Oeuvre* (Paris: Éditions G. Crès, 1922), pp. 188–189.

<sup>5</sup>Quoted in Joel Isaacson, *Claude Monet: Observation and Reflection* (Oxford: Phaidon, 1978), p. 214.

<sup>6</sup>Nochlin, *Impressionism*, p. 30. Nochlin quotes from Théodore Duret, *Les Peintres Impressionnistes* (Paris: Librairie Parisienne, 1878), pp. 17–19.

<sup>7</sup>Robert Herbert, “Method and Meaning in Monet,” *Art in America*, 67 (September 1979): 92.

<sup>8</sup>Nochlin, *Impressionism*, p. 34 (see no. 4 above).

<sup>9</sup>Herbert, “Method and Meaning,” p. 101. Herbert has codified Monet’s brushwork into nine categories, five of which can be identified here: “corrugation”; “texture,” “directional,” and “highlight” strokes; and “mixed” strokes, in which two colors have been picked up on the brush and applied in one stroke.

<sup>10</sup>Although the last numeral of the inscribed date on *Willows at Vétheuil* is illegible, style and technique as well as these two similar, dated paintings support a date of 1880.

## Pierre Auguste Renoir 1841–1919

Born in Limoges, Auguste Renoir had moved to Paris with his family by 1845. After an apprenticeship with a porcelain painter, he began to study art, entering Charles Gleyre’s studio in 1862, along with Bazille, Sisley, and Monet. He first exhibited in the Salon of 1866 and continued to submit works until the end of the century. He also participated in the annual independent exhibitions of the Impressionists until 1881, when his technique began to change. An 1886 exhibition of his work at the Durand-Ruel gallery brought him both critical recognition and financial success. He moved to Cagnes in Provence and, although suffering from progressively debilitating rheumatism, continued to paint until his death.

### 31. VIEW FROM CAP MARTIN OF MONTE CARLO [formerly *Landscape, L’Esterel Mountains*] c. 1884

Oil on canvas 26 $\frac{1}{16}$  x 32 $\frac{1}{8}$  in (66.2 x 81.8 cm)

*Provenance*: bought from the artist by Charles Durand-Ruel 1891; with Durand-Ruel, New York 1897; E. Milliken 1899; Milliken Sale, American Art Association, February 14, 1902, lot 14, bought by Durand-Ruel, New York; Edward C. and Mary Walker 1907; bequeathed to the Corcoran 1937<sup>1</sup>

*Exhibitions*: “The Edward C. and Mary Walker Collection,” Willistead Art Gallery, Windsor, Ontario, October 9–29, 1958; “Masterpieces of the Corcoran Gallery of Art,” Wildenstein & Co., New York, January 29–March 7, 1959, Fig. 35; “French Masterworks: A Loan Exhibition from the Corcoran Gallery of Art,” Museum of New Mexico, Santa Fe, July 1–August 13, 1959

*Bibliography*: Elda Fezzi, *L’Opera Completa di Renoir* (Milan: Rizzoli, 1972), illus. p. 112, No. 512, as *View of Bordighera* Edward C. and Mary Walker Collection 37.45

The early 1880s was a period of change for Renoir, who had grown dissatisfied with certain aspects of Impressionism. After a trip to Italy in 1881 he concluded that the total emphasis on color and light inherent in Impressionism led to a lack of three-dimensional form and carefully worked-out composition; he determined to return to the Old Masters to regain these elements.<sup>2</sup> One way he achieved this was by shunning *plein-air* painting for the more traditional approach of first sketching the landscape composition outdoors and then returning to the studio in order to “digest . . . impressions in the reduced light. . . .”<sup>3</sup>

*View from Cap Martin* may well be an example of this procedure. Formerly called *Landscape, L’Esterel Mountains*, among other names, this painting actually depicts the view from Cap Martin of Monte Carlo, Monaco, and the characteristic rock formation of the Tête de Chien.<sup>4</sup> Renoir first visited the south of France in 1882, staying with Cézanne in Marseilles and L’Éstaque. The following December 1883 Renoir and Monet traveled from Marseilles to Genoa, making



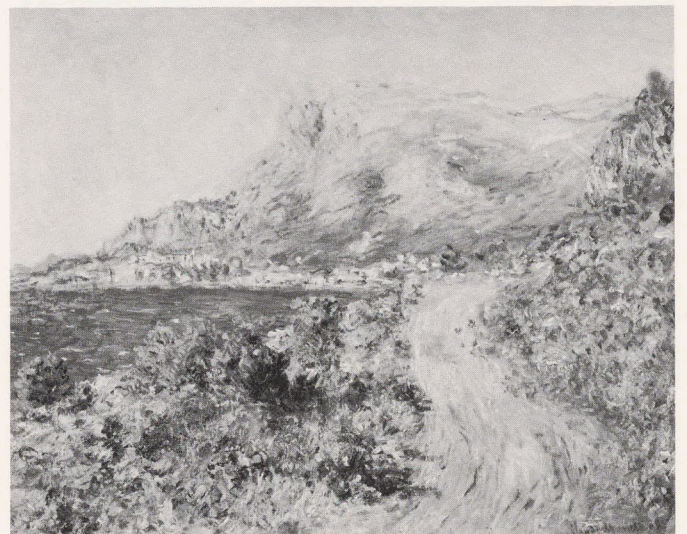


Monte Carlo one of their stops.<sup>5</sup> Monet's painting *View from Cap Martin* (Art Institute of Chicago), inscribed 1884, is critical for dating this Renoir, since both seem to be the results of their shared visit, portraying the same view (Fig. 1).

Further corroboration of this date is a letter written during the 1883 trip by Renoir to his dealer, Durand-Ruel in Paris.<sup>6</sup> Renoir writes that he and Monet will return with no major works, since their time was spent searching for views to paint on subsequent visits. Since Renoir did not return to the Riviera for several years, it seems probable that he painted the landscape in his studio from a sketch made on the trip, probably in the same year that Monet completed his painting. Other landscapes from the early 1880s confirm this dating, as they are stylistically similar to the *View from Cap Martin*.<sup>7</sup>

LISA SIMPSON

Fig. 31-1. Claude Monet, 1884, *View from Cap Martin* (The Art Institute of Chicago, Mr. and Mrs. M.A. Ryerson Collection)





<sup>1</sup>Caroline Godfroy of Charles Durand-Ruel, Paris, correspondence, April 1983.

<sup>2</sup>William Gaunt, *Renoir* (2nd ed., London: Phaidon, 1971), p. 52.

<sup>3</sup>Jean Renoir, *Renoir, My Father*, trans. Randolph and Dorothy Weaver (Boston: Little, Brown, 1962), p. 184.

<sup>4</sup>Renoir left this work untitled. It was called *Landscape near Menton* when it was sold to the New York branch of Durand-Ruel in 1897. In the 1902 Milliken sale, however, the work was titled *Bordighera*, and this was the title when the Walkers purchased it in 1907. When the painting was donated to the Corcoran, the title had been changed again to *Landscape*,

*L'Esterel Mountains*. Photos taken of the area in the early 1900s from Adolphe Smith's *Monaco and Monte Carlo* (Philadelphia: Lippincott, 1912), indicate that this is a view of Monaco. This identification has been confirmed by Caroline Godfroy of Durand-Ruel in her April 1983 letter.

<sup>5</sup>Lionello Venturi, *Les Archives de l'Impressionnisme* (New York/Paris: Durand Ruel, 1939), pp. 126–127.

<sup>6</sup>*Ibid.*

<sup>7</sup>Works such as *Landscape near Menton* (1883; Boston Museum of Fine Arts) not only show Renoir's new interest in solid composition, they display a new tactile quality not found in previous paintings.

## Eugène Boudin\*

### 32. LE HAVRE 1883

Oil on canvas 20<sup>3</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>16</sub> in. (52.5 x 72.9 cm)

*Inscription*: lower left, "Boudin/83"; lower right, "Le Havre"

*Provenance*: William B. Norman; sold to Durand-Ruel, New York 1899; with Durand-Ruel, Paris 1905; Edward C. and Mary Walker 1905; bequeathed to the Corcoran 1937

*Exhibitions*: "Exhibition of Paintings Lent from the Private Collection of E. Chandler Walker," Detroit Museum of Art,

1905, No. 30, as *Marine*; "The Edward C. and Mary Walker Collection," Willistead Art Gallery, Windsor, Ontario, October 8–29, 1958; "French Masterworks: A Loan Exhibition from the Corcoran Gallery of Art," Museum of New Mexico, Santa Fe, July 1–August 13, 1959; "Jongkind and the Pre-Impressionists," Smith College Museum of Art, Northampton, Massachusetts, October 14–December 5, 1976; traveled to Sterling and Francine Clark Institute, Williamstown, Massachusetts, December 17, 1976–February 13, 1977

*Bibliography*: Robert Schmit, *Eugène Boudin: 1824–1898* (Paris: Robert Schmit, 1973), Vol. II, No. 1725; Charles C. Cunningham, *Jongkind and the Pre-Impressionists: Painters of*





the *École Saint-Siméon* (Williamstown, Mass: Clark Institute, 1977), illus. p. 76

Edward C. and Mary Walker Collection 37.7

When Boudin was eleven, his family moved to Le Havre, a busy port about a hundred miles northwest of Paris on the English Channel. Le Havre became one of Boudin's favorite subjects, and he painted it repeatedly throughout his long life. His familiarity with the area's sudden storms is evident in the billowing sails and the white-capped waves. A comparison of *Le Havre* with *Entrance to Le Havre Harbor, Squall* (1887, private collection),<sup>1</sup> indicates that Boudin was painting a west wind blowing the black smoke of the steamer.

The date of the *Le Havre* painting, 1883, was an important one for the artist. In January, Durand-Ruel, the dealer who had arranged two years earlier for an exclusive contract freeing Boudin from monetary worries, opened a new gallery. The inaugural exhibition—a one-man show of his painting—was a financial and critical success.<sup>2</sup> In May of the same year, Boudin had two paintings of Le Havre accepted at the Salon: *Entrée du Port* (*Entrance to the Harbor, Le Havre*, National Gallery of Art, Washington, D.C.) and *Sortie du Port* (George A. Hearn, New York).<sup>3</sup> Although larger, the latter is almost identical in composition to the Corcoran picture, and it is possible that *Le Havre* served as a model for *Sortie du Port*.

Boudin's normal practice was to make sketches out-of-doors in the summer, which he used later in his Paris studio to execute finished canvases. He would cover his canvas with a light coat of gray paint, fill in large, undetailed masses, then add the final touches which both animate and unify the work.<sup>4</sup> Despite the fact that the Corcoran painting may have been preliminary to a larger oil, it is likely that it was completed in this manner and not on the spot, in contrast to his *Fair in Brittany* (see 9). In *Le Havre* the men struggling against the elements are merely suggestive shapes, dwarfed by the sky and surrounded by subtle nuances of light quivering over the sea; nevertheless they provide a vital contrast to their environment.

VIVIENNE LASSMAN

\*See entry 9, p. 37, for a biography of Boudin.

<sup>1</sup>*Entrance to Le Havre Harbor, Squall* is illustrated in Robert Schmit, *Eugène Boudin: 1824–1898* (Paris: Robert Schmit, 1973), Vol. II, No. 2191.

<sup>2</sup>In an article in *La Justice* (February 5, 1883) Gustave Geffroy praised this exhibition and described Boudin as one of the immediate precursors of Impressionism.

<sup>3</sup>Schmit, *Boudin*, Nos. 1723 and 1724.

<sup>4</sup>Boudin's method of painting was described by Léon Le Clerc, the Director of the Honfleur Museum, who had observed the artist's working methods in an article in *L'Echo Honfleurais* (October 4, 1924).

## Jean Charles Cazin\*

### 33. EQUIHEN ON THE CLIFF: LOW TIDE c. 1876–1890

Oil on canvas 22¼ x 28¾ in. (56.5 x 71.5 cm)

*Provenance:* William A. Clark; bequeathed to the Corcoran 1926

*Bibliography:* Léonce Bénédite, *Jean Charles Cazin* (Paris: Librairie de l'Art Ancien et Moderne, 1902), illus. p. 51, as *La Plage Equihen*; *Handbook of Clark Collection* (1932), p. 39, No. 2017, as *Écouen on the Cliff: Low Tide*

William A. Clark Collection 26.17

In 1875 Jean Charles Cazin and his family settled in the small fishing village of Equihen, south of Boulogne-sur-Mer, in the north of France. This tiny village overlooking the sea provided the setting for many of Cazin's landscapes. Here Equihen is viewed from below, across a wide expanse of deserted beach at low tide. From the end of a sea cliff in the middle ground the viewer follows the curving road that leads to a cluster of houses nestled together at the top of the hillside.<sup>1</sup>

Typical of the landscapes that Cazin produced between 1876 and 1890,<sup>2</sup> this painting captures the dramatic late afternoon sky on the coast. From the left emerge low-lying dark clouds broken by a diagonal ray of sunlight which illuminates the outlying section of Equihen. In the foreground the beach and hillside remain in shadow.

Rendered in muted colors, the painting reflects the influence of both Puvis de Chavannes and James McNeill Whistler.<sup>3</sup> Puvis, a close friend of Cazin's, often visited his studio at Equihen, while Whistler exhibited with Cazin at the Salon des Refusés in 1863. The gray tones of the beach and dunes specifically recall Whistler's palette,<sup>4</sup> while the composition is reminiscent of both Puvis and Whistler.

Cazin excelled in painting landscapes of his native region, utilizing the memory technique acquired from his teacher Lecoq de Boisboudran.<sup>5</sup> Sketching and absorbing visual sensations, he would return to his studio in Equihen or Paris to paint the scenes from memory.<sup>6</sup> These scenes of a countryside he knew so well are among the most effective he produced. Thinly painted with loose brushstrokes, this work has a fresh, spontaneous quality, a hallmark of Cazin's delicate style.<sup>7</sup>

PATRICIA RAYNOR

\*See entry 14, p. 45 for a biography of Cazin.

<sup>1</sup>For a contemporary description of Cazin's home at Equihen see Henri Malo, *Critique Sentimentale: Souvenirs sur les Cazin et sur Albert Lechat* (Paris: Éditions E. Samsot, 1922), pp. 14–16.

<sup>2</sup>Cazin's landscapes from this period remain for the most part undated; however, one such landscape of Equihen, in the





Louvre, is inscribed 1876. See Charles Sterling and Hélène Adhèmar, *Peintures École Française, XIX Siècle*, Vol. I: A–C (Paris: Éditions des Musées Nationaux, 1958), No. 243.

<sup>3</sup>For discussion of the influence of Whistler and Puvis de Chavannes see Gabriel Weisberg, “Jean Charles Cazin: Memory Painting and Observations at the Boatyard,” *Cleveland Museum Bulletin*, 68 (January 1981): 11. Although no documentation exists, Weisberg believes that Cazin must have been aware of Whistler’s nocturnes (interview with Gabriel Weisberg, March 1983). It has also been suggested that the pastel quality of Cazin’s work reflects the encaustic technique (painting with hot wax colors that are fused and fixed with heat). See *19th Century Small Paintings and Oil Sketches* (Montreal: Montreal Museum of Fine Arts, 1980), p. 31.

<sup>4</sup>Weisberg explains that “Cazin harmoniously graded his chalky tans, grays, and ochres, offsetting them by darker grays or blacks, so that each color was modulated and softened to create a tonal environment” (“Cazin,” p. 11).

<sup>5</sup>See Albert Boime, *The Academy and French Painting in the Nineteenth Century* (London: Phaidon, 1971), pp. 63, 181–182 for a discussion of Lecoq de Boisboudran’s memory technique.

<sup>6</sup>See Malo, *Critique Sentimentale*, pp. 17 and 18, for comments

on Cazin’s working methods.

<sup>7</sup>The Corcoran owns twenty-two works by Cazin, a favorite artist of Senator Clark’s.

### Camille Pissarro 1830–1903

Born on the island of St. Thomas in the Danish West Indies, Pissarro was sent to boarding school in Passy, France, and then returned to work in his father’s shop. In 1852, without his parents’ consent, he accompanied the Danish artist Fritz Melbye to Caracas, where he received his first art instruction. Despite parental disapproval, Pissarro decided to become an artist and went to Paris in 1855. That year at the Universal Exposition he viewed the works of Corot, Courbet, Daubigny, and Millet, artists who came to exert a strong influence on his own art. Corot became an important mentor, encouraging Pissarro to paint



landscapes on the outskirts of Paris, such as the view of Montmorency with which Pissarro made his Salon debut in 1859. Rejections from the Salon in 1861 and 1863 led him to exhibit at the famous Salon des Refusés of 1863. During a trip to London at the time of the Franco-Prussian War, he met Monet and after returning to Paris joined the Impressionists in their 1874 exhibition. In the mid-1880s, under the influence of Seurat and Signac, Pissarro turned to a more progressive movement, Pointillism. In addition to painting in the 1890s, he took up printmaking and continued to work in both media until his death.

### 34. THE LOUVRE, MORNING, RAINY WEATHER (*Le Louvre, Matin, Temps de Pluie*) 1900

Oil on canvas 26 $\frac{3}{16}$  x 32 $\frac{1}{8}$  in. (66.5 x 81.6 cm)

*Inscription:* lower left, "C. Pissarro 1900"

*Provenance:* with Durand-Ruel, Paris, by 1901; Edward C. and Mary Walker; bequeathed to the Corcoran 1937

*Exhibitions:* "Private Collection of E. Chandler Walker," Detroit Museum of Art, April 1905, No. 46, as *After the Rain, The Louvre, Paris*; "The Edward C. and Mary Walker Collection," Willistead Art Gallery, Windsor, Ontario, October 8–29, 1958, No. 14; "French Masterworks: A Loan Collection from the Corcoran Gallery of Art," Museum of New Mexico, Santa Fe, July 1–August 13, 1959, No. 20; "Art of the Nineteenth and Twentieth Centuries," University of California, Berkeley, March 5–April 3, 1960; "Homage to Camille Pissarro: The Last Years 1890–1903," Dixon Gallery and Gardens, Memphis, Tennessee, May 18–June 22, 1980, p. 28; "Impressionism," Tampa Museum, Florida, September 27–November 29, 1981, No. 48

*Bibliography:* L. R. Pissarro and L. Venturi, *Camille Pissarro: Son Art—Son Oeuvre*, 2 vols. (Paris: P. Rosenberg, 1939), Vol. II, Plt. 229, No. 1157; Lionello Venturi, *Les Archives de l'Impressionnisme* (Paris/New York: Durand-Ruel, 1939), p. 47, No. 1157; *Camille Pissarro: Letters to His Son Lucien*, ed. John Rewald, with Lucien Pissarro (New York: Pantheon, 1943), p. 346, No. 1157; *Homage to Camille Pissarro: The Last Years 1890–1903*, ed. Michael Milkovich (Memphis, Tenn.: Dixon Gallery and Gardens, 1980), illus. p. 51

Edward C. and Mary Walker Collection 37.41





This painting is part of a series of seventy-one that Pissarro painted between 1900 and 1903 from the window of his apartment on the Île de la Cité in Paris. This series, which Pissarro considered the best he ever did,<sup>1</sup> display the Pont Neuf, the Louvre, and the Seine at various angles and under different weather conditions. In this work of 1900 Pissarro creates the impression of a rainy winter morning. Few leaves remain on the trees, lightly blushed clouds suggest the sun hidden behind them, and a variety of muted blues and grays envelop the entire scene.

In 1889 an eye infection forced Pissarro, a devoted *plein-air* artist, to begin painting indoors. The constraints of this condition motivated him to explore other vistas and to execute a multitude of Parisian cityscapes. *The Louvre, Morning, Rainy Weather* is typical of his compositions in the last decade of his life. The nontraditional perspective and light alterations of the pictorial elements suggest that he may have been

influenced by photography and Japanese prints.

Pissarro's interpretation of Impressionism is characterized by a firmness of structure and a sensitivity to the changeability of color under various conditions of light. Muted tonalities fuse the elements of the painting, and yet the architectural structures retain their geometric form by the use of well-defined contours. Pissarro does not dissolve his forms as Monet does, nor does he clarify them by an underlying linearity in the manner of Degas. His application of paint is thick and his brushstrokes are short and full of movement. This technique intensifies the sense of life and activity glimpsed by the artist from his window. Pissarro effectively combines spontaneity and deliberation into a homogeneous mixture which emerges as his contribution to Impressionism.

TINA A. ZARAS

<sup>1</sup>John Rewald, *Pissarro* (New York: Harry N. Abrams, 1954), p. 154.

### Alphonse Marie de Neuville 1835–1885

Born in the northern French town of Saint Omer, Neuville began to study art in the early 1850s after briefly pursuing a career in government. Though serious about his studies, he received little encouragement from his teachers: Hippolyte Bellangé, Adolphe Yvon, and François Picot. In his Salon debut a scene from the Siege of Sebastopol won him a third class medal in 1859 and the attention of Delacroix. Yet recognition was limited, and he supplemented his painter's income by working for the publishing house of Hachette and illustrating books, including François Guizot's *History of France* (1872). After the Franco-Prussian War, Neuville gained critical acclaim. In 1881 he was made an Officer of the Legion of Honor. He died in Paris at the height of his career.

#### 35. THE FLAG OF TRUCE (*Le Parlementaire*) 1884

Gouache on canvas 25¾ x 35⅞ in. (65.4 x 90 cm)

*Inscription:* lower right, "A. de Neuville 1884"

*Provenance:* Thomas E. Waggaman by 1888; sold American Art Galleries, New York, January 1905, lot 42, bought by William A. Clark; bequeathed to the Corcoran 1926

*Bibliography:* Edward Greey, *Catalogue of a Collection of Paintings by European and American Artists, and of Chinese, Cochín-Chinese, Korean and Japanese Ceramics . . . The Property of Thomas E. Waggaman* (Washington, D.C.: n.p., 1888), p. 19, No. 61; William Henry Holmes, "Installation of the W. A. Clark Collection in the Corcoran Gallery of Art," *Art and Archaeology*, 25 (April 1928): 163-180, 204, illus. p. 175; *Handbook of Clark Collection* (1932), p. 52, No. 2149

William A. Clark Collection 26.149

*The Flag of Truce* is one of many paintings by Alphonse de Neuville dealing with the Franco-Prussian

War of 1870–1871.<sup>1</sup> During the war the artist served as an officer under General Callier. Inspired by his experiences, he recreated on canvas battles and other events from the brief conflict, which ended in the ignominious defeat of the French forces and the fall of Napoleon III. These paintings became Neuville's best known works and won him acclaim.

Completed a year before the artist's death, *The Flag of Truce* portrays an incident from the siege of the southeastern Alsatian town of Belfort.<sup>2</sup> The French had held a large German contingent at bay for over three months until word was received from the French General Assembly that the war was over: 4,800 French soldiers, 336 townspeople, and 2,000 Germans died in the siege. After their capitulation, the French marched out of the town with full military honors, carrying their weapons and flying their colors. The endurance and courage of the town and its defenders became legendary throughout France.<sup>3</sup>

In Neuville's painting three blindfolded German officers are escorted through the war-ravaged town. These envoys, sent to discuss the terms of capitulation, are observed by townspeople representative of those who had withstood the German onslaught. A mother clutching her child rushes toward the officers, her right arm raised in a gesture of defiance, perhaps personifying the French spirit of resistance.<sup>4</sup>

As a preparatory study for a larger oil (Fig. 35-1), this painting offers insight into Neuville's artistic practices. Before executing the final work, he designed his composition in gouache.<sup>5</sup> The short, thick strokes of color emphasize the sketchiness of the design, indicating that the artist was not immediately concerned with finish. Although a study, the work exhibits consider-





able movement and tension. The upward diagonal formed by the mother's raised arm contrasts with the downward thrust in the gesture of the soldier opposite her, while the receding diagonal formed by the road

Fig. 35-1. *The Flag of Truce*, 1885 (Philadelphia Museum of Art, George W. Elkins Collection)



and soldiers counters the horizontal grouping of officers and townspeople. Moreover, the painting's limited palette (primarily blacks, browns, blues, and whites) recalls Neuville's earlier work as an illustrator.<sup>6</sup>

The indistinct figure of a small boy underneath the outstretched hand of the French soldier in the center of the composition provides further evidence of the painting's progress. Apparently dissatisfied with the placement of the child, the artist painted him out; however, as the overpainting aged and became transparent, the figure reappeared. The boy also is seen in another preliminary sketch (Musée de l'Armée, Paris)<sup>7</sup> slightly to the left of the soldier's hand. In the final work, the addition of a columned building near the left-hand border creates an expanded pictorial space for a more harmonious arrangement of figures.

It has been said of Neuville's paintings that "his soldiers are . . . types of valour or distress . . . symbols (as it were) of a great misfortune that is also an immortal glory."<sup>8</sup> At the end of the Franco-Prussian debacle, the French welcomed the images of courage and



honor that Neuville and other artists such as Édouard Detaille and Étienne Berne-Bellecour offered.<sup>9</sup> The artists depicted ordinary Frenchmen fighting against overwhelming German odds. *The Flag of Truce* is not only a pictorial record of an event, but a symbolic statement of belief in French spirit and patriotism.

NANCY J. IACOMINI

<sup>1</sup>For other examples of Neuville's work, see Gustave Goetschy, *Les Jeunes Peintres Militaires: De Neuville, Detaille, Dupray* (Paris: L. Baschet, 1878), and Phillipe Chabert, *Alphonse De Neuville* (Paris: Copernic, 1979).

<sup>2</sup>Chabert, *De Neuville*, p. 73, Nos. 46 and 46 bis.

<sup>3</sup>R. E. Dupuy and Trevor Dupuy, *The Encyclopedia of Military History from 3500 B.C. to the Present* (New York: Harper and Row, 1970), p. 837; Count Helmut von Moltke, *The Franco-German War of 1870–1871* (New York: Harper and Brothers, 1892), pp. 402–409.

<sup>4</sup>Daumier's lithograph of 1870 entitled "We Who Are About To Die, Salute You" may have served as a prototype for this gesture. Daumier depicts a mass of French volunteers with upraised right arms surging toward the German enemy. This work appeared in the French press a few months after the Germans invaded the territory of Alsace-Lorraine in 1870 and would have been known to Neuville.

<sup>5</sup>Gouache is a water-based medium somewhat like tempera paint. It was sold in tubes and used frequently for sketching in the nineteenth century by war correspondents and army artists because it was easy to apply and dried quickly.

<sup>6</sup>W.E.H., "De Neuville," *Magazine of Art*, 7 (November 1885): 526.

<sup>7</sup>Chabert, *De Neuville*, illus. p. 73.

<sup>8</sup>W.E.H., "De Neuville," p. 527.

<sup>9</sup>For examples see Frank A. Trapp, introduction to *War à la Mode: Military Pictures by Meissonier, Detaille, de Neuville and Berne-Bellecour from the Forbes Magazine Collection*, ed. Christopher Forbes and Margaret Kelly (New York: n.p., n.d.), p. 8.

### Jean-François Raffaëlli 1850–1924

Raffaëlli's father was a successful chemist and manufacturer of silk dyes in Paris. Initially apprenticed to a commercial house as a bookkeeper, Raffaëlli himself was drawn to the arts and in 1871 enrolled in the studio of Gérôme. Soon developing an independent style characterized by vibrant coloration, he was encouraged by Degas to participate in the Impressionist exhibitions of 1880 and 1881. His scenes of Paris and its suburbs drew widespread popular approval. Raffaëlli's talents extended to lithography, sculpture, and writing.

#### 36. THE BOULEVARD c. 1900–1905

Oil on canvas 26¾ x 32 in. (68 x 81.3 cm)

*Provenance:* Boussod, Valadon & Co., Paris; William A. Clark; bequeathed to the Corcoran 1926

*Bibliography:* *Handbook of Clark Collection* (1932), p. 55, No. 2156; *Clark Collection* (1978), illus. p. 122

William A. Clark Collection 26.156

The viewer of *The Boulevard* is placed among the bustling figures found on a cold day in the fashionable Boulevard des Italiens in Paris at the turn of the century. The tread of horses on the pavement, the movement of the strollers, and the bustle of the shoppers all combine to produce a sense of liveliness captured through Raffaëlli's sketchy style. In his carriage customized as a mobile studio, the artist viewed and recorded the typical activity of an elegant boulevard.<sup>1</sup> The charms of the city, transformed during the reign of Napoleon III, and the leisurely activities of the upper middle class in these "pleasure-grounds of Paris"<sup>2</sup> intrigued the artist. Pissarro, Monet, and Caillebotte, among others, similarly examined the physical properties of the new parks and boulevards together with the

populace passing through them. But it is the energy of Parisian life which Raffaëlli conveys so effectively: he recorded the spirit rather than the specifics of what he saw.

The Boulevard des Italiens appears several times in Raffaëlli's work from the opening years of the century. Two later views are *Le Boulevard* of 1908 and *Le Boulevard des Italiens*, an etching from 1909. In the Corcoran work Raffaëlli places the viewer in the street among the people. The viewer looks up at second-story balconies and bare tree branches. In the subsequent versions the vantage point is elevated so that he gazes down on the scene. This oblique angle of vision cuts off parts of figures in an arbitrary way, much like a snapshot, implying that the people exist in space beyond the confines of the canvas.

Raffaëlli's sketchy style, which gives spontaneity to his compositions from this period, was the result of his own invention. In 1902 he received a patent for the "bâtonnet Raffaëlli," a stick of consolidated oil paint with which the artist could draw in paint directly on the canvas. As Raffaëlli pointed out in an interview in 1903, this stick afforded the painter spontaneity of line, fullness of color and mass, and durability, all without waste, mixing, or clean-up.<sup>3</sup> Always advocating new techniques, Raffaëlli stated in another interview that "if the métier—the technical part of our work—is labored all eloquence is dried up."<sup>4</sup> His color stick, if not the answer to every artist's dreams, certainly provided Raffaëlli the means to achieve the effects he sought. The Corcoran painting demonstrates how this new technique helped him realize his personal interpretation of his beloved Paris.

PATRICIA W. WATERS





<sup>1</sup>The most comprehensive study of Raffaëlli and his career is found in Barbara S. Fields, "Jean-François Raffaëlli (1850–1924): The Naturalist Artist," PhD dissertation, Columbia University, 1979.

<sup>2</sup>The term is from *A Satchel Guide for the Vacation Tourist in Europe* (Boston/New York: Houghton, Mifflin, 1890), p. 161.

<sup>3</sup>Jean-François Raffaëlli, "The Processes of Painting; and the New Solid Oil Paints," *The Magazine of Art*, 1 (1903): 194–195.

<sup>4</sup>Jean-François Raffaëlli, "The New Solid Oil-Colours; Interview with M. J. F. Raffaëlli," *The Studio*, 28 (February 1903): 23.

### Henri Gervex 1852–1929

Gervex, born in Paris, studied initially with Pierre Brisset, a recipient of the Prix de Rome, and later entered the atelier of Alexandre Cabanel. In 1873 he participated in his first Salon and was favorably received; the following year he was awarded a second class medal. In 1882 he was named to the Legion of Honor and was promoted to Officer of the Legion by

1890. Traveling in Russia in 1893, he was invited to paint the coronation of Czar Nicholas II and portraits of the Imperial family. His work became very popular in Russia. Gervex enjoyed prosperity and international recognition for the remainder of his life.

### 37. GROUP AT TABLE [attributed to Gervex] c. 1880–1885

Oil on panel. 7<sup>5</sup>/<sub>16</sub> x 9<sup>9</sup>/<sub>16</sub> in. (18.6 x 24.2 cm)





*Provenance:* ?given to Frank Moss by the artist<sup>1</sup>; Mrs. Frank Moss; given to the Corcoran 1929

Gift of Mrs. Frank Moss 29.8

By the end of the nineteenth century the café was an established feature of Parisian life. Members of all but the most elite classes spent their leisure time in one of the many restaurants lining the broad boulevards created by Baron Haussmann. Here one could drink a beer, sip a glass of absinthe, read a newspaper, meet friends, perhaps participate in a heated intellectual discussion. The literati tended to congregate at a favorite place: the Realists at the Brasserie des Martyrs, the Impressionists at the Café Guerbois and, in the late seventies, at the Café de la Nouvelle Athènes. Artists and writers gathered regularly to discuss their own and each others' projects.

The café in the Corcoran painting is a neighborhood bar rather than a fashionable gathering place. The people portrayed, as suggested by their simple yet respectable clothing, are most likely members of the working class. Although they share a small table, their lack of intimacy is obvious. The two women speak to each other, possibly about an article in the periodical open on the table. The man is separated physically from them, passively gazing at sights out of our view. This appears to be a routine visit to a local café at the end of the working day.

Not signed, the painting came to the Corcoran with the attribution to Gervex. Although this is an anomaly in Gervex's work,<sup>2</sup> there is no reason to question the attribution. While a lack of information on the artist's stylistic development and the sketchiness of the work make dating difficult, it is likely that he painted this piece at a time when success was already his. Certainly its facility argues that it is a mature work. The subject, too, supports placing it in this period. Gervex

numbered among his friends Degas and Manet, and it is perhaps familiarity with their renderings of the café—Degas' *Absinthe* (1876; Musée d'Orsay, Galerie du Jeu de Paume) and Manet's *The Café-Concert* (1878; Walters Art Gallery)—that prompted him to try the subject. The Corcoran's *Group at Table* reiterates the ennui if not the despondency expressed in these two works. In all three pieces the physical proximity of the figures ironically emphasizes their detachment.

Known for "nicety of finish" and "delicate treatment"<sup>3</sup> in his civic murals and royal portraits, Gervex here displays his ability to capture a mood in a quick oil sketch. The size of the panel as well as the execution suggests that the work may have been dashed off on the spot. The piece clearly is a private exercise never intended for sale.

PATRICIA W. WATERS

<sup>1</sup>The husband of the donor of this piece, Frank Moss, was an American artist living in Paris and exhibiting in the Salon from 1879 to 1881. Gervex may have given this panel to him.

<sup>2</sup>The best source of information on Gervex is in Jean-François de Canchy's entry in Gabriel P. Weisberg, *The Realist Tradition: French Painting and Drawing 1830–1900* (Cleveland: Cleveland Museum of Art, 1980), pp. 292–293. Despite the critic Joris Huysmans' accusation, in his *L'Art Moderne* (Paris: L.-V. Stock, 1902), p. 150, that Gervex was "un faux moderne," the popularity of nudes veiled in allegory or of benign episodes from the life of the elite had, by the early 1880s, established his reputation.

<sup>3</sup>C. H. Stranahan, *A History of French Painting from Its Earliest to Its Latest Practice* (New York: Scribner's, 1888), p. 463.

### Honoré-Victorin Daumier 1808–1879

Born in Marseilles, Daumier was a child when his family moved to Paris. He first worked as an errand boy for the law courts and then as a clerk in a bookstore. At the age of fourteen he studied drawing briefly with Alexandre Lenoir. He later attended the Académie Suisse and also learned the relatively new process of lithography from Zéphirin Belliard. As a lithographer Daumier produced political cartoons for *Caricature* and *Charivari*. While supporting himself with his prints, by the 1830s he had also developed a deep interest in painting, and he exhibited in several Salons from the 1840s on. Throughout the 1860s and the early 1870s he continued to produce political cartoons and paintings. By 1872 his eyesight was failing and his financial situation was precarious, difficulties which continued until his death in 1879.





38. AT THE PRINT STAND (*Les Curieux à l'Étalage d'Étampes*) [Daumier with later additions] c. 1860

Oil on panel 12<sup>13</sup>/<sub>16</sub> x 9 in. (32.5 x 22.9 cm)

*Provenance:* Défossez; with Glaenger & Co., New York 1899; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* "Guy Pène du Bois: Artist about Town," Corcoran Gallery of Art, Washington, D.C., October 11–November 30, 1980; traveled to Joslyn Art Museum, Omaha, Nebraska, January 10–March 1, 1981; Mary and Leigh Block Gallery, Northwestern University, Evanston, Illinois, March 20–May 3, 1981

*Bibliography:* *Handbook of Clark Collection* (1932), p. 43, No. 2069; Karl Eric Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolors and Drawings* (London: Thames, 1968), Vol. I, No. II-24, Plt. 189; *Clark Collection* (1978), illus. p. 119, Fig. 98, as *At the Print Stall*; Betsy Fahlman, *Guy Pène du Bois: Artist about Town* (Washington, D.C.: Corcoran Gallery, 1980), illus. p. 100, No. 93

William A. Clark Collection 26.69

*Les Curieux à l'Étalage d'Étampes* is one of about thirty paintings attributed to Daumier that are known in several versions. Another example, identical in almost every detail, is in the collection of William A. V. Cecil.<sup>1</sup> The artist is known to have left a great number of unfinished paintings; he once remarked, "I begin everything over again twenty-five times."<sup>2</sup> Within thirty-five years of his death, most of the unfinished

paintings were completed and signed. The Corcoran painting is undoubtedly such a work.<sup>3</sup>

The browser at the print stand is a new figure in nineteenth-century Paris and one that appears often in Daumier's work after 1860.<sup>4</sup> The artist practiced the philosophy he often expressed—"il faut être de son temps"—by depicting contemporary city life. Paris was the city of spectacle and its *petit bourgeois*, the ubiquitous spectator. Collecting had become a popular pastime for the middle-class Parisian, and renewed interest in printmaking offered an affordable art form for the new collector. The corresponding emergence of the independent art dealer who displayed his wares in open stalls on the street in front of his gallery provided the growing number of artists with an alternative forum to the Academy and the yearly Salon.<sup>5</sup> The print stands, which also served as information centers posting announcements and bulletins, exposed new works, often with political messages, to a broad audience.

Huddled together, stretching to see the latest prints on display, are a man of affairs in top hat and frock coat, a well-groomed young woman, an old concierge or shopkeeper's wife, a workman, and two children—representatives of the ages of man and the stations of Parisian life. The man is the apex of a hierarchical composition, designed perhaps to reflect French society. Daumier captures the moment of intense concentration transforming the curious few into the universal spectator.

EDEN RAFSHOON

<sup>1</sup>Karl Eric Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolors and Drawings* (London: Thames, 1968), Vol. I, No. I-138, Plt. 57.

<sup>2</sup>Oliver Larkin, *Daumier: Man of His Time* (New York: McGraw-Hill, 1966), p. 135.

<sup>3</sup>See Maison, *Catalogue Raisonné*, for further discussion of authenticity.

<sup>4</sup>For reference to other images of the same theme, see *Catalogue Raisonné*, Vol. I, p. 124. Maison dates the Cecil version 1860 and leaves undated the Corcoran version, which apparently was begun about the same time.

<sup>5</sup>Gabriel P. Weisberg refers to this development in *The Realist Tradition: French Painting and Drawing, 1830–1900* (Cleveland: Cleveland Museum of Art, 1980), pp. 52–53.

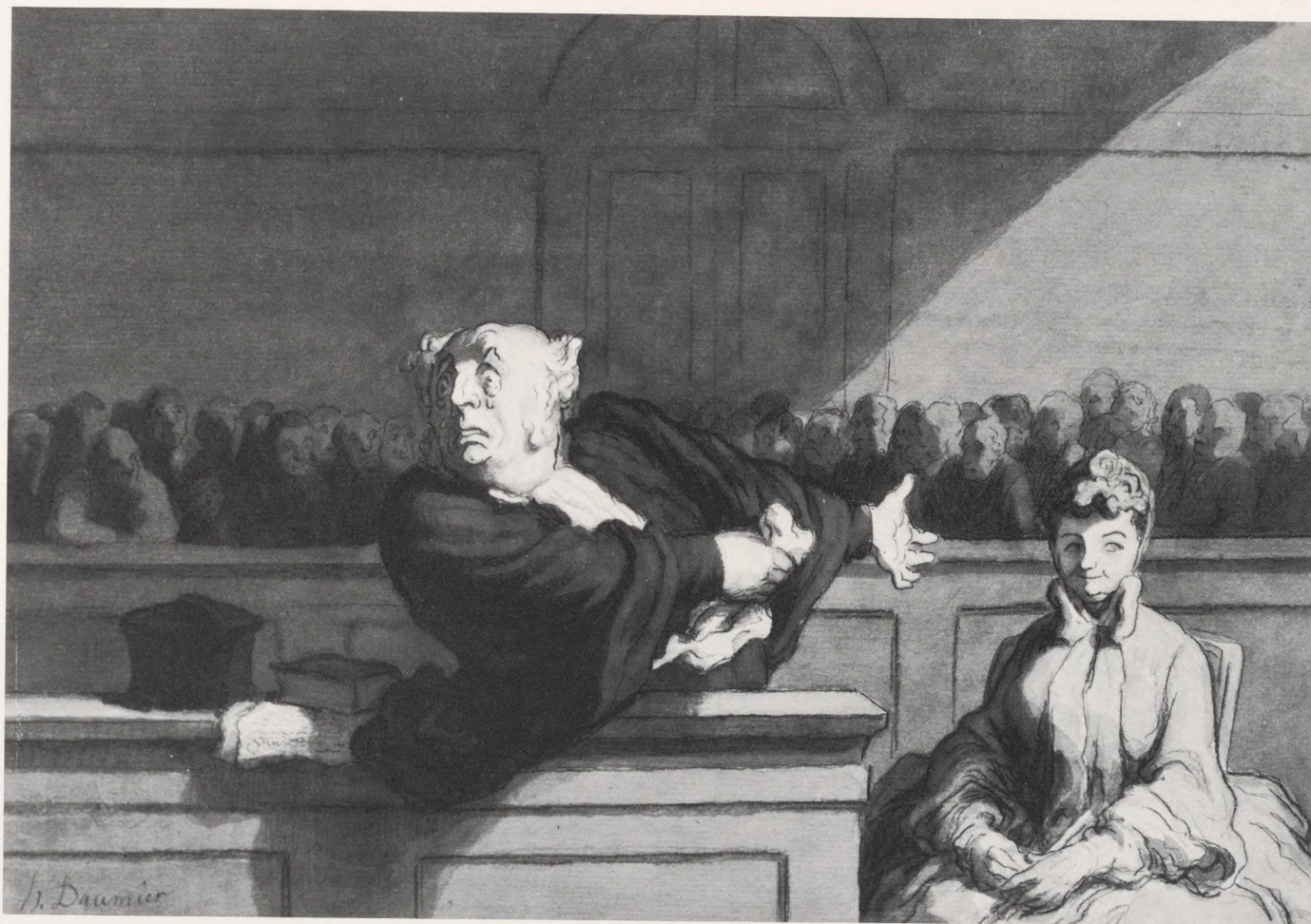
39. THE ADVOCATE c. 1860

Crayon, pen, and watercolor on paper 8<sup>1</sup>/<sub>16</sub> x 11<sup>13</sup>/<sub>16</sub> in. (20.5 x 30 cm)

*Provenance:* sold Heilbuth, Paris, 1890, No. 327; sold H. Vever, Paris, 1897, No. 137; Gallimard; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* "La Caricature," Paris, 1888, No. 415; Exposition Centennale, Paris, 1889, No. 136; "Exposition Daumier," École des Beaux-Arts, Paris, 1901, No. 203; Galerie Rosenberg, Paris, 1907, No. 15; "Daumier: Paintings and Drawings," Tate Gallery, London, June 14–July 30, 1961, No. 222; "Honoré





Daumier Centenary," National Gallery of Art, Washington, D.C., September 23–December 2, 1979, No. 54

*Bibliography:* Erich Klossowski, *Honoré Daumier* (Munich: R. Piper, 1908), p. 128 and Plt. 68; Eduard Fuchs, *Der Maler Daumier* (Munich: A. Langen, 1930), p. 53, note to 186b. *Handbook of Clark Collection* (1932), p. 43, No. 2068; Karl Eric Maisson, "Further Daumier Studies I: The Tracings," *Burlington Magazine*, 98 (May 1956): 165, Fig. 44; Oliver Larkin, *Daumier in His Time and Ours* (Northampton, Mass.: Smith College, 1962), Fig. 5; *Daumier: Paintings and Drawings* (London: Tate Gallery, 1961), No. 222; Eric Maisson, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolors, and Drawings* (London: Thames, 1968), Vol. II, No. 660, Plt. 251; *Honoré Daumier Centenary* (Washington, D.C.: National Gallery of Art, 1979), No. 54

William A. Clark Collection 26.68

*The Advocate* is a repetition made with a tracing of *Le Défenseur*, a watercolor in a private collection in Paris.<sup>1</sup> Duplication by this method was revived by Jacques Louis David and practiced by Géricault and Delacroix among other nineteenth-century artists.<sup>2</sup> Daumier is known to have copied a number of his more important pieces, perhaps in an effort to record work leaving his studio or to fill a commission quickly. Numerous copies were made during the period from 1860 to 1864, a time in which *The Advo-*

*cate* may be placed stylistically, when, free of his responsibility at *Charivari*, he supported himself through the sale of paintings and watercolors.

Daumier depicted and satirized lawyers throughout his career. He knew them well, for as a child he earned money as a "gutter jumper," running documents from sheriff to judge.<sup>3</sup> From 1845 to 1848 he produced thirty-nine prints of "les gens de justice" which were amusing caricatures. Government policies, especially those concerning the press and individual rights, became increasingly repressive under Napoleon III,<sup>4</sup> and by the 1860s Daumier was disenchanted with the courts as well as the state. Disillusioned by the corruption in the legal system, Daumier portrayed lawyers and judges as hypocrites and manipulators of justice.

A diagonal shaft of light isolates the advocate and his client on a narrow stage between the viewer and the spectators, who serve as a backdrop. The drama is heightened by the exaggeration of chiaroscuro. The counselor with imploring tears and distorted face looks at an unseen arbiter as he gestures theatrically toward his client, whose sly smile belies her innocent appearance. The focus of the work and the object of



the artist is the defender's outrageous performance in the courtroom melodrama.

EDEN RAFSHOON

<sup>1</sup>Karl Eric Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolors, and Drawings* (London: Thames, 1968), Vol. II, illustrates *The Advocate* (No. 660, Plt. 251) as the second version of *Le Défenseur* (No. 658, Plt. 250) in the Lemaire collection made with the tracing (No. 659, Plt. 250) in the Rotterdam Museum Boymans-van Beuningen. *The Advocate* is also known as *L'Avocat Plaidant* and *La Plaidoirie*. For further discussion of Daumier's tracings and duplications see

K. E. Maison, "Further Daumier Studies I: The Tracings," *Burlington Magazine*, 98 (May 1956): 162–166.

<sup>2</sup>Maison, "Further Daumier Studies," p. 162.

<sup>3</sup>Oliver Larkin, *Daumier: Man of His Time* (New York: McGraw-Hill, 1968), p. 3. In the days before Haussmann modernized the drainage system in Paris, the gutters were in the streets and the messengers were referred to as gutter jumpers.

<sup>4</sup>H. D. Lewis, "The Legal Status of Women in Nineteenth Century France," *Journal of European Studies*, 10, No. 39 (1980): 178–188.

### Jean-Louis Forain 1852–1931

Born in Reims, Forain first studied with his uncle, a restorer of sculpture at the Reims Cathedral. He continued his artistic education in Paris with Jacquesson de Chevreuse, Jean-Baptiste Carpeaux, André Gill, and briefly with Jean-Léon Gérôme. In the 1870s

Forain became friendly with many of the Impressionists, participating in their annual exhibitions from 1879 to 1881. He turned to etching in the 1870s, and his works appeared in various Parisian newspapers and periodicals, among them *Le Figaro*. In the 1890s he began also to work in the medium of lithography.





He was made a Chevalier of the Legion of Honor in 1893 and served as President of the Société Nationale des Beaux-Arts from 1925 until his death.

**40. THE PROOF<sup>1</sup>** [formerly *Court Scene, Interior*] 1905–1915<sup>2</sup>

Oil on canvas 19<sup>3</sup>/<sub>16</sub> x 24<sup>1</sup>/<sub>8</sub> in. (50.3 x 61.1 cm)

*Inscription:* lower right, "Forain"

*Provenance:* L. H. LeFebvre & Son, London; John Levy Galleries, Paris; William A. Clark; bequeathed to the Corcoran 1926

*Exhibitions:* "Guy Pène du Bois: Artist about Town," Corcoran Gallery of Art, Washington, D.C., October 11–November 30, 1980; traveled to Joslyn Art Museum, Omaha, January 10–March 1, 1981; Mary and Leigh Block Gallery, Northwestern University, Evanston, March 20–May 3, 1981

*Bibliography:* *Handbook of Clark Collection* (1932), p. 44, No. 2087; Betsy Fahlman, *Guy Pène du Bois: Artist about Town* (Washington, D.C.: Corcoran Gallery of Art, 1980), illus. p. 100

William A. Clark Collection 26.87

"Have you read the latest Forain?" The comment, heard frequently in Paris in the late nineteenth and early twentieth centuries, reveals the popularity of this satirist's work.<sup>3</sup> Major newspapers such as *Le Monde*, *Le Figaro*, and *Le Journal* carried Forain's illustrations and social and political cartoons.<sup>4</sup> The subject matter and the sketchy brushwork of *The Proof* suggest newspaper illustration.

Forain's coverage for the newspapers of the Dreyfus Affair at the end of the century led to a thematic interest in the French courts.<sup>5</sup> Typical of his courtroom scenes, *The Proof* is painted in black and brown tones punctuated by bright splashes of color. The gestures and the intense light on faces recall Forain's early depictions of actors under stagelights. The quick strokes of white paint and black slash marks convey an immediacy, as if the painting were executed on the spot; in fact, such scenes were usually composite impressions of several unrelated events.

In *The Proof*, Forain brings the viewer dramatically into the action by depicting only the top half of the foreground figures and dividing the picture plane horizontally. The lawyer seems more an actor in front of an audience than a defender. From his coverage of the courts, Forain concluded that ordinary people were helpless when confronted by a complex system of justice, impersonal courtroom clerks, calculating lawyers, threatening gendarmes, and uninterested judges.<sup>6</sup> Lacking distinct features and individuality, the figures in *The Proof*—the woman behind the partition, the watchful guard, the performing lawyer, the whispering men in the lower right-hand corner—represent the varied types of people Forain observed in the courts. In subject matter and satirical tone, Forain's court

scenes are reminiscent of Daumier's (see 39). More than just an illustrator or a cartoonist, Forain like Daumier was a chronicler of his times.

SANDRA TROPPER

<sup>1</sup>See letter dated February 22, 1983, to Sandra Tropper from Phillippe Reichenbach in which he identifies the painting as *The Proof*, one of the many court scenes painted by Forain around 1905 (Corcoran files). Previously the work carried the title *Court Scene, Interior*.

<sup>2</sup>In a letter dated May 4, 1983, Lillian Browse dates the work to 1915 based on style (Corcoran files). See also n. 1 above.

<sup>3</sup>Lillian Browse, *Forain, the Painter 1852–1931* (London: Paul Elek, 1978), p. 9.

<sup>4</sup>Many of these illustrations were later reproduced in albums and collections of Forain's work including *Le Comédie Parisienne*, *Doux Pays*, *Album de Forain*, *La Vie*, and *Nous, Vous, Eux*. In addition, he prepared illustrations for *Marthe* and *Croquis Parisiens*, both written by his friend Joris Huysmans. He published many of his sketches himself.

<sup>5</sup>The Dreyfus Affair was the focus of intense public interest—in France and abroad—from 1896 until 1906. Captain Dreyfus, a Jewish military officer, was convicted of giving military secrets to Germany and was sentenced to life imprisonment on Devil's Island. A group of deputies, newspapermen, and intellectuals worked with the Dreyfus family to prove his innocence. The army, royalists, high clergy, and anti-semitic elements in France resisted reopening the case. The confession and suicide of one of the chief witnesses from the original court martial led to a new trial, but again Dreyfus was found guilty. Finally, in 1906, Captain Dreyfus received full exoneration when the government declared him completely innocent. Forain, passionately anti-Dreyfus, published a magazine entitled *Psst! . . .* from 1898 until 1899, largely made up of illustrations and cartoons condemning the captain. Even after the charges against Dreyfus were proven to be trumped up, Forain continued to believe in his guilt.

<sup>6</sup>Forain sympathetically portrays the common man helpless before the courts in such works as *The Witness Confounded* and his series *The Unwed Mother* (City of Bristol Art Gallery and Museum). The defendants are surrounded by imposing clerks, lawyers in robes, police, and magistrates.

### Hilaire Germain Edgar Degas 1834–1917

Born in Paris, Degas began to study art in 1853, working first with Félix Barrias and then with Louis Lamothe, a pupil of Ingres. From 1856 to 1859 he studied in Italy, and in 1872–1873 he made a trip to the United States, visiting his relatives in New Orleans. Although his debut in the Salon of 1865 did not meet with any great success, he continued to submit work until 1870. He exhibited with the Impressionists in their first independent exhibition in 1874 and thereafter. Because of his failing eyesight, Degas in the 1870s turned increasingly to the use of pastel. He continued to produce pastels, prints, and some sculpture until his sight failed entirely—eleven years before his death.





#### 41. SCHOOL OF BALLET (*École de Danse*) c. 1873<sup>1</sup>

Oil on canvas 19 $\frac{1}{16}$  x 24 $\frac{5}{8}$  in. (48.3 x 62.5 cm)

*Inscription:* lower right, "Degas"

*Provenance:* Henry Hill, Marine Parade, Brighton 1876; Henry Hill Sale, Christie's, May 25, 1889, lot 28; Paul Durand-Ruel; Walter Sickert, Montaignac 1889; Michel Ange Pascal Manzi; with Eugene Glaenzer, New York, bought by William A. Clark 1903; bequeathed to the Corcoran 1926<sup>2</sup>

*Exhibitions:* Deschamps Gallery, London, April 1876, No. 131; "Masterpieces of the Corcoran Gallery of Art," Wildenstein & Co., New York, January 28–March 7, 1959, p. 29; "Edgar Degas," Acquavella Galleries, New York, November 1–December 3, 1978

*Bibliography:* *The Echo*, April 22, 1876; J. B. Manson, *The Life and Works of Edgar Degas* (London: The Studio, 1927), Plt. 32; *Handbook of Clark Collection* (1932), illus. p. 32; Lionello Venturi, *Les Archives de l'Impressionisme* (Paris: Durand-Ruel, 1939), Vol. II, p. 195; Paul André Lemoisne, *Degas et Son Oeuvre* (Paris: Brame et C.M. de Hauke, 1946), Vol. II, p. 216, Plt. 398; John Rewald, *The History of Impressionism* (New York: Museum of Modern Art, 1946), p. 233; Douglas

Cooper, *The Courtauld Collection* (London: Athlone Press, 1954), p. 22; Jean Sutherland Boggs, "Degas' Notebooks," *Burlington Magazine*, 100 (May 1958): 166; Lillian Browse, *Degas' Dancers* (Boston: Boston Book and Art Shop, 1959), p. 353, illus. p. 45; Ronald Pickvance, "Degas' Dancers, 1872–1876," *Burlington Magazine*, 105 (June 1963): 256–266; Keith Roberts, "The Date of Degas's The Rehearsal in Glasgow," *Burlington Magazine*, 105 (June 1963): 280–281; William Wells, "Degas' Staircase," *Scottish Art Review*, 9, No. 3 (1964): illus. p. 14; Alan Gowans, *The Restless Art* (New York: Lippincott, 1966), p. 213; Montague Ullman, Stanley Krippner, Sol Feldstein, "Experimentally-Induced Telepathic Dreams: Two Studies Using EEG-REM Monitoring Techniques," reprinted from *International Journal of Neuropsychiatry by International Journal of Parapsychology*, 8 (Autumn 1966): 593, illus. n.p.; Theodore Reff, *Edgar Degas* (New York: Acquavella Galleries, 1978), illus. No. 15 Ian Dunlop, *Degas* (London: Harper & Row, 1979), pp. 113, 117, illus. Plt. 91

William A. Clark Collection 26.74

*École de Danse* exemplifies Degas' interest in the 1870s in unorthodox subjects presented unconven-



tionally. Here we see dancers training in the practice rooms of the old Paris Opéra.<sup>3</sup> They are depicted "without a shadow of a shade of the sentiment which is ordinarily implied by a picture having the ballet for its subject."<sup>4</sup> Further, the dancers are not stars of the Opéra, but "rats": children from poor families, drilled in the ballet from an early age, who grew into young women ignorant of everything but the theater.<sup>5</sup> In 1876 a critic wrote that *École de Danse* was "as full of character and fresh oddity as a scene by Hogarth, and there is a vulgar awkwardness about some of the pink legs which is full of unusual humour."<sup>6</sup>

By the 1870s the golden age of the Romantic ballet in Paris had passed. Earlier, the ballet had been a cultural force, but by the time Degas began to paint his dancers, its import was primarily social. Patrons preferred brisk scores, brief costumes, and virtuoso choreography. Now the Paris Opéra was the purview of fashionable young men (*abonnés*) out for an evening's pleasure.<sup>7</sup>

Characteristically, Degas' interest in the ballet was technical rather than social. With typical thoroughness, he learned the names and proper techniques of the various positions.<sup>8</sup> Here, he depicts a dancer practicing her *pointes*, a position on the extreme tips of the toes. The *pointe*, an invention of the early Romantic ballet, had ushered in an era of the *danseuse*<sup>9</sup>: the position lent the female dancers an impalpable lightness with which male dancers could not compete.<sup>10</sup> Thus the technique essential to the Romantic ballet was in part responsible for its decline. The ballet became a cult of the *danseuse* which emphasized feats of technical difficulty rather than aesthetics.

*École de Danse* hints at two themes which increasingly occupied Degas: spectatorship and isolation. That the two terms are antithetic is symptomatic of modern Parisian life. This painting suggests the tension between privacy and intrusion, between aggregate and individual. By synthesizing multiple viewpoints, Degas introduces both painter and spectator as covert presences in the practice room. As if through a keyhole, we see into the dancers' private world. The picture is crowded, the figures overlap; yet each maintains a psychological detachment which finds its parallel in Degas' detached observation.<sup>11</sup>

Degas was among the first Western artists to use oriental devices such as diagonal composition, overlapping figures, and multiple viewpoints. These features, combined with truncated figures and "snapshot" informality, suggest Degas' interest in photography.<sup>12</sup> Still, *École de Danse* is essentially painterly in the replication of indoor light. Light is the measure of time, and time represents ephemeral reality.

*École de Danse* is singular among Degas' representations of the ballet, of which several hundred exist. More dancers (twenty-four) are depicted than elsewhere, the variety of pose is greater, and the view into a distant room is unique. Alone among the ballet pictures, *École de Danse* is closely related to a non-ballet theme, *The Cotton Merchants*, a group portrait which Degas painted during his visit to New Orleans in 1873. In addition to sharing stylistic parallels, both paintings are psychological studies of individuals seemingly isolated in collective environments.<sup>13</sup>

Seeing the practice rooms of the Paris Opéra, we are reminded of the performance. *École de Danse* hints at the transformation which will occur when the dancers put on their costumes and take their places on the stage.<sup>14</sup> By pinpointing the distinctions between practice room and stage, rehearsal and performance, Degas suggests the tension between artifice and reality.

MARILYN F. ROMINES

<sup>1</sup>*École de Danse* has been dated 1873 by Ronald Pickvance in "Degas' Dancers, 1872-1876," *Burlington Magazine*, 105 (June 1963): 256.

<sup>2</sup>*Ibid.* The provenance, previously unrecorded, was established tentatively by Pickvance.

<sup>3</sup>Lillian Browse, *Degas' Dancers* (Boston: Boston Book and Art Shop, 1959), p. 67. According to Browse, the French window identifies the setting as the old Paris Opéra in rue Le Peletier, which burned in October of 1873.

<sup>4</sup>Pickvance ("Degas' Dancers," p. 257) quotes from a description written by Sidney Colvin and published in the *Pall Mall Gazette* of November 28, 1872.

<sup>5</sup>Browse, *Degas' Dancers*, p. 67.

<sup>6</sup>Pickvance ("Degas' Dancers," p. 259) quotes from the *Echo*, April 22, 1876, in which *École de Danse* was reviewed during its exhibition that month at the Deschamps Gallery, London.

<sup>7</sup>Ivor Guest, *The Ballet of the Second Empire* (new ed. in 1 vol.; London: Pitman; Middletown: Wesleyan University Press, 1974), pp. 14-15.

<sup>8</sup>George J. Becker and Edith Philips, ed. and trans., *Paris and the Arts, 1851-1896: From the Goncourt Journal* (Ithaca/London: Cornell University Press, 1971), p. 134.

<sup>9</sup>Guest, *Ballet of Second Empire*, p. 3.

<sup>10</sup>*Ibid.* Male dancers do not appear in Degas' ballet pictures, although male figures are occasionally present as *maître de ballet*, violinist-teacher, and observer. The popularity of travesty roles (several of which Degas painted) attests to the small demand for male dancers in the 1870s.

<sup>11</sup>The theme of observation is reinforced by a male observer, standing with his hands behind his back, partially hidden by the column on the right. The dancers behind and in front of him repeat his pose.

<sup>12</sup>For a discussion of Degas' awareness of (not dependence on) photography, see Kirk Varnedoe, "The Artifice of Candor: Photography," *Art in America* (January 1980): 78.

<sup>13</sup>Pickvance notes that "this particular picture surely indicated an early stage in his development after his return from New Orleans" ("Degas' Dancers," p. 259). Taking Pickvance's observation a step further, it can be suggested that spatial configuration and value contrast are quite similar. Both paintings rely



## MODERNISM

on ochre combined with black and white; both depict diagonal spaces lit by windows along one wall and punctuated by a doorway in the background plane. The obliquely placed table in the New Orleans picture is translated into a bench in the Corcoran painting. Not only is this the first instance of Degas' frequent use of the bench motif, but it is the sole instance of this type of turned leg.

<sup>14</sup>The white muslin costume shown here was standard rehearsal garb (Guest, *Ballet of Second Empire*, p. 8). The black neck

ribbons and bright sashes have been considered by some (Browse, *Degas' Dancers*, p. 54, for instance) to be Degas' invention. However, a contemporary of his, Ludovic Halévy, describing a ballet examination in 1870, noted that the dancers wore "short white skirts, with large coloured sashes tied in small bows behind them" (Guest, *Ballet of Second Empire*, p. 12). Since only some of the dancers here have colored sashes (the dancers in the far room lack them), it is possible that *École de Danse* depicts an examination.



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